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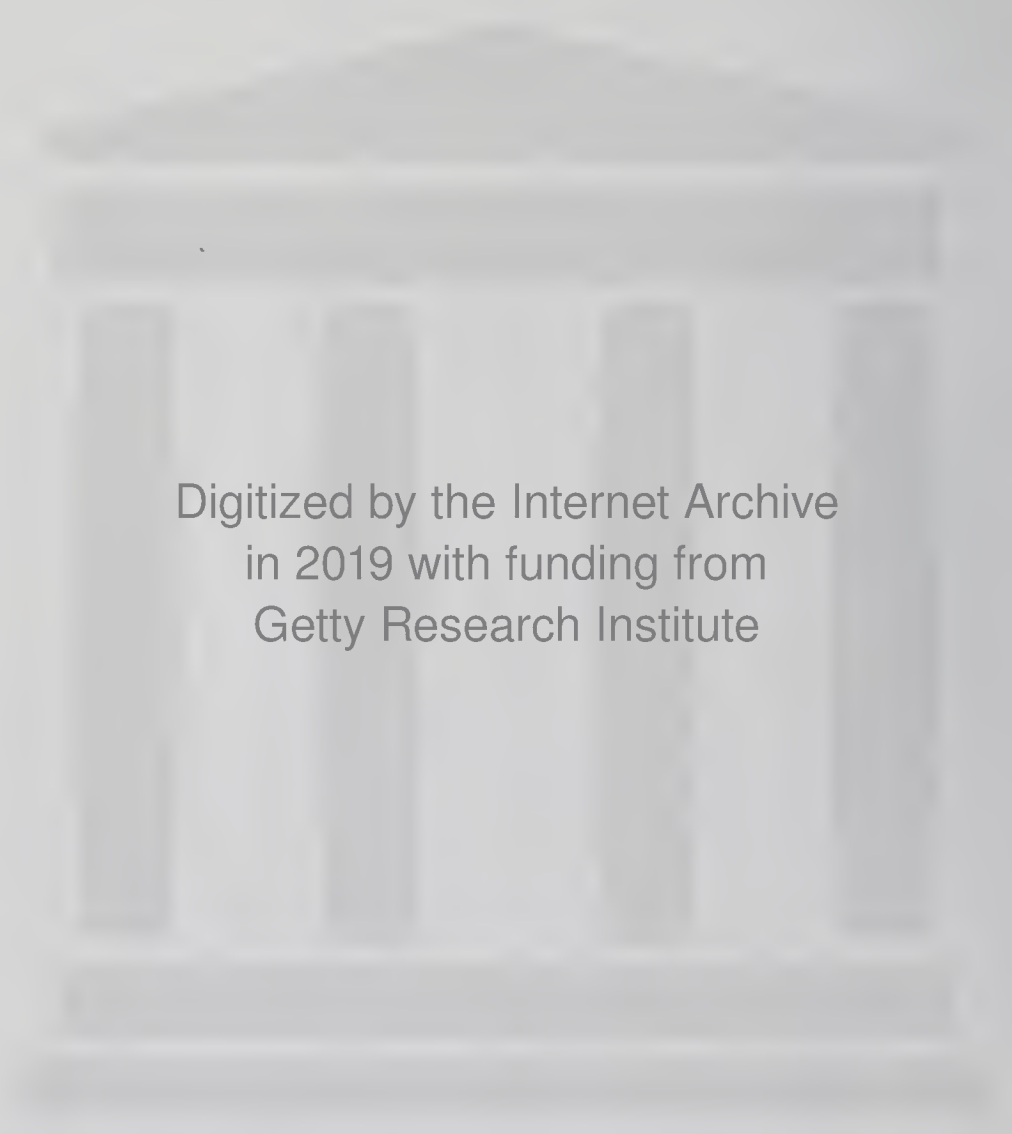
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## CATALOGUE

OF

THE VERY CELEBRATED COLLECTION

OF

## WORKS OF ART,

THE PROPERTY OF

**SAMUEL ROGERS, Esq., Deceased;**

COMPRISING

ANCIENT AND MODERN PICTURES;

*DRAWINGS AND ENGRAVINGS;***EGYPTIAN, GREEK, AND ROMAN ANTIQUITIES;**

GREEK VASES;

*MARBLES, BRONZES, AND TERRA-COTTAS,**AND COINS;*

ALSO,

**THE EXTENSIVE LIBRARY;**

COPIES OF ROGERS'S POEMS, ILLUSTRATED;

*THE SMALL SERVICE OF PLATE AND WINE:**Which will be Sold by Auction, by*

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**MESSRS. CHRISTIE AND MANSON,**

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AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

**On MONDAY, APRIL 28, 1856,***AND EIGHTEEN FOLLOWING DAYS,*

AT ONE O'CLOCK PRECISELY.

—o—

May be publicly viewed on Thursday, the 24th, and two following Days, and Catalogues had, price One Shilling, at Messrs. CHRISTIE and MANSON'S Offices, 8, *King Street, St. James's Square.*

## CONDITIONS OF SALE.

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- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.
- VII. Books.—The sale of any Book or Books is not to be set aside on account of any stained or short leaves, or want of list of plates. But if, upon collating, within three days, any should prove defective, the same may be returned, or an allowance made thereon.



# CATALOGUE.

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*First Day's Sale.*

—o—

On MONDAY, APRIL 28, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

## EGYPTIAN ANTIQUITIES.

- 1 A nilometer
- 2 Seven scarabæi, with hieroglyphics
- 3 A scarabæus, of brown basalt, with hieroglyphics beneath
- 4 Theth and Nephthis
- 5 Horus, hawk-headed, two ; and a Typhonian figure
- 6 The infant Horus, with his finger to his mouth
- 7 Isis, with a throne on her head ; and Horus, hawk-headed, two
- 8 Nephthis, with altar on her head, two
- 9 Pasht, seated ; and Isis, with the throne on her head
- 10 Horus—three small ; a cat ; and a cat
- 11 Two nilometers ; and two birds
- 12 Two pigmy gods ; and two square tablets, with kings' names
- 13 A scarabæus ; and eight small pieces
- 14 A garment, a Memphitic ornament, in cornelian
- 15 Horus, Isis, and Nephthis, standing
- 16 A pair of rings, of blue glass, with blue and white borders
- 17 A n eye, of cornelian ; an eye, vitrified ; and a head-dress, of  
basalt

- 18 A very small Nephthis ; the hawk-headed Horus ; and Typhon,  
in the form of an hippopotamus
- 19 The cat-headed goddess Pasht, sitting ; and one, nearly similar
- 20 A hawk, with the double crown of Upper and Lower Egypt
- 21 A hawk-headed Horus ; a pigmy god, holding up his arms with the  
sun on his head ; and one, smaller
- 22 Typhon, as an hippopotamus ; an elephant ; and the wild goat
- 23 A lion-headed goddess ; the young Horus, with his finger to his  
mouth ; and a very small cat
- 24 A beautiful painting vessel for the eyebrows, with the brush, blue,  
with yellow ornaments, in the form of a column
- 25 A scarabæus-shaped tablet, with hieroglyphics ; and a priest, holding  
up his arms, with the sun on his head
- 26 Two kneeling figures, holding up their hands, with the sun on their  
heads
- 27 The god Chem, holding up his whip ; and the dog-headed god Anubis
- 28 Isis, with the throne on her head, of limestone
- 29 The hawk-headed Horus, with double crown ; and the same, with  
the sun on his head, of limestone
- 30 The Ibis-headed Thoth ; one, smaller ; and the monkey Cyno-  
cephalus
- 31 A sitting figure, holding up his hands ; and another, with the sun  
on his head
- 32 A bull ; two very rude sphynxes ; the sacred Ibis ; and a lion
- 33 A nilometer ; and a pendant, in the form of a papyrus stalk
- 34 A large headed pigmy Pthah ; and Isis nursing Horus
- 35 The upper half of the cat-headed goddess, with the sun on her  
head ; a king standing on a lion ; and an eye
- 36 Horus, with a double crown ; and the dog-headed Anubis
- 37 A Nubian head rest, of stone ; a pendant, in the form of a papyrus  
stalk ; a cornelian eye ; a scarabæus, with a figure ; and an  
animal
- 38 A head, enamelled ; and two enamelled beads, blue and purple
- 39 A scarabæus, of green serpentine, gilt
- 40 The pigmy god ; Horus between Isis and Nephthis ; and the same,  
in intaglio, on a tablet

- 41 The cat-headed goddess Pasht; and Apis—very rude
- 42 The cat-headed goddess, seated; and a pair of glass eyes
- 43 An elephant; the Cynocephalus, with the sun on his head; and the hawk-headed Horus
- 44 A nilometer; Nepthis, with the altar on her head; and a solar disk, on a stand
- 45 A scarabæus, with the Ibis, and hieroglyphical inscription. *Published in Sharpe's Egyptian Inscriptions—Plate 101*
- 46 A TABLET, of openwork, with six eyes at the back, Horus and Pasht, a head, and two dogs; Anubis in the centre. *Highly curious*
- 47 A SCARABÆUS, with inscription in honour of a priest, who styled himself beloved of King Thothmosis III., B.C. 1320. *Published in Sharpe's Egyptian Inscriptions—Plate 101*
- 48 A small scarabæus, with Horus between two serpents; and a cat
- 49 A bald-headed priest, seated, with a roll of parchment
- 50 A scarabæus, with sphynx, and name of King Thothmosis; and a pigmy god
- 51 A small scarabæus, with the words "Ammon Mai"
- 52 A fly (rare); a scarabæus; and a lion, in sandstone, with a goose
- 53 A scarabæus, with the legs carved beneath; and a small blue scarabæus
- 54 A pair of ostrich feathers, the ornaments of a crown, of black marble
- 55 A face and neck, in profile, of rosso
- 56 A dog, with human head, seated
- 57 A mummy-shaped figure, with hieroglyphics
- 58 The pigmy god, in cornelian, with a gold ring attached
- 59 A BEAUTIFUL EGYPTIAN STONE ORNAMENT, TO BE WORN ON THE BREAST: in the centre is a scarabæus, in a boat, between the goddess Isis and the goddess Nepthis; the under side of the scarabæus, shown on the reverse, with a funereal inscription between Isis and Nepthis. *This very important specimen was brought to England by Belzoni. It is published in Sharpe's Egyptian Inscriptions—Plate 101; and in Petigrew's Work on Mummies*

- 60 A small scarabæus, with the legs shown underneath
- 61 A scarabæus, with hieroglyphics ; and another
- 62 A sitting cat ; and a monkey—in onyx
- 63 A small scarabæus, with name of Thothmosis
- 64 A ram, with royal head dress ; and a rabbit—in cornelian
- 65 A scarabæus, with border at the back ; and a scarabæus, in green stone, with hieroglyphics
- 66 A female figure, seated, of blue glass ; an eye ; and an elephant
- 67 A group : of Isis, Nephthis, the pigmy god, and Neith
- 68 A LARGE SCARABÆUS, in black basalt : the hieroglyphics at the back are a funereal inscription, in honour of the person with whom it was buried. *Published in Sharpe's Egyptian Inscriptions—Plate 33*
- 69 A LARGE SCARABÆUS, with similar inscription. *Published in Sharpe's Egyptian Inscriptions—Plate 101*

### EGYPTIAN BRONZES.

- 70 A sphynx, formed of a beetle's body and a hawk's head ; and a figure of Osiris, with his two sceptres

### EGYPTIAN GOLD.

- 71 An harpy, with extended wings
- 72 A sacred asp, with solar disk on his head

### EGYPTIAN MARBLES.

- 73 A fine Egyptian funereal tablet, in which the deceased person is represented as presenting offerings to Horus Ra, Horus, Isis, and Nephthis : overhead is the winged sun
- 74 A royal funereal tablet : a king presenting offerings to Osiris, the deceased lying on a lion-shaped couch
- 75 An Egyptian shrine, in honour of Anubis, in the form of a temple, with a winged sun above, and hieroglyphics—22 in.
- 76 Head of a canopic jar, in the shape of a monkey's head
- 77 A funereal tablet, with Anubis worshipped by a deceased person, hieroglyphics above



- 78 An Egyptian tablet, with two sitting figures; above it is the sun, with a pair of eyes, and hieroglyphics beneath. *Published in Sharpe's Egyptian Inscriptions—Plate 32*
- 79 A COLOSSAL HEAD OF NEPHTHIS, in red granite, inscribed with many hieroglyphics. It formed part of the lid of a sarcophagus, and was found in the Thebaide, and brought to Rome by Mr. Basseggio. On the back is a line of hieroglyphics, in honour of the goddess Nephthis. It is mounted on a massive square pedestal of black marble—4 ft. 11 in. high.
- In the cell below it is a small Egyptian statue of a priest, in black basalt, holding a shrine of the class called pastophori. The hieroglyphical writing upon it is in honour of Neith, the goddess of Sais, and is published in *Sharpe's Egyptian Inscriptions—Plate 33*. It was made in the reign of Pharaoh Hophra, about B.C. 500.
- 80 A slab of Egyptian marble, with four priests of Osiris and Isis in hieroglyphics beneath—arched top
- 81 A smaller slab, with a youth before his father and mother, three figures seated beneath
- 82 A fragment of hieroglyphics

### ANTIQUE GREEK GOLD.

- 83 A gold fibula, with a goat's head; a gold earring, with an antique paste of a Greek mask; and a small ring
- 84 A pair of earrings, with double circular drops; and one, with red cornelian
- 85 A pair of earrings, with dark blue glass above, and light blue ribbed drops. *From Bishop Butler's Collection*
- 86 One, with a matrix of emerald, and cornelian drops
- 87 An earring, with a matrix of emerald set in gold, and drop, formed of a bunch of grapes in seed pearls. *Found in a Tomb at Canrusium*
- 88 A small circle, chased, with a small jacinth in the centre
- 89 A ring, formed of a double band of gold, set with two jacinths
- 90 An earring, in the form of a lamp, set with small rubies

- 91 A large earring, in the form of a lamp, with openwork beneath
- 92 An earring, with a small bead cameo cornelian at the top, and light blue glass drop
- 93 An earring, with blue glass above, and a bird on a pearl beneath; pair smaller, and a very small gold drop
- 94 A BEAUTIFUL EARRING, with curved top, the surface covered with Grecian honeysuckles, a circular knob below
- 95 ANOTHER, OF GREAT BEAUTY, with a mermaid supporting a basket. *Very perfect*
- 96 An earring, with semicircular plates below, terminating in three points, set with antique glass; and three rings
- 97 A PAIR OF VERY ELABORATE AND BEAUTIFUL EARRINGS, each with a jacinth, a semicircle below, and numerous drops beneath
- 98 A BEAUTIFUL FIBULA, with bow-shaped top, elaborately ornamented with fillagree and honeysuckle ornaments
- 99 A VERY BEAUTIFUL NECKLACE, composed of fluted beads of glass, of light blue colour, with a gold flower between each bead, from which is suspended a fruit-shaped gold ornament: a male bust, of gold, suspended from the centre
- 100 A ring, formed of a snake
- 101 A ring, with an intaglio of a female seated, holding a wreath, inscribed ΣΙΜΑΣΟΝΙΑ
- 102 A pair of earring drops, of glass, painted with white edge, set with gold ring above, and finial below
- 103 A PAIR OF VERY BEAUTIFUL BRACELETS, of blue glass, in two pieces, each joined with a gold band: a gold lion and pine cone form the ends of each. *These rare and beautiful specimens were discovered in a tomb at Rome*
- 104 A large fibula, formed as a double ring, with heads and fillagree ornaments at the extremity
- 105 The companion
- 106 A goat and a bird
- 107 Cupid, holding a disk
- 108 A youth, in a cloak, holding an urceus
- 109 A priestess seated, holding offerings
- 110 A group of three priestesses. *A very important specimen*



- 111 Harpocrates, with a ring
- 112 Two, of Cupid
- 113 A ram's head—*found at Cannusium*; and Cupid, holding a wreath
- 114 A very elegant earring, with glass and gold drops
- 115 A small earring, formed as a cornucopia; and one, as a bunch of grapes
- 116 A long narrow case, with Greek and Roman letters
- 117 A pair of earrings, formed of broad bands, with minute fillagree ornaments
- 118 A pair of circular fibulæ, with flower in the centres, and delicate fillagree ornaments round the borders
- 119 One, larger, with projecting centre, and circles of beads around
- 120 A pair of earrings, of broad bands, with elegant circular ornaments of fillagree
- 121 A small ornament, in the form of a circle, with openwork sides
- 122 An ornament, formed of a staff, with ring attached; and a child, holding a speculum, of thin gold
- 123 An earring, formed of a jacinth, and pearls suspended
- 124 A pair of earrings, formed of a globular drop, with pine-apple surface
- 125 A fibula, with a bird and curved end, with the pin. *Very perfect*
- 126 A sphynx; and two sphinxes, side by side
- 127 A FINE FIBULA, surmounted by a winged lion, small lions and two birds on the flat stem
- 128 Another, with a child on a horse, and three flowers of fillagree on the stem
- 129 A VERY FINE LARGE FIBULA, circular, with raised centre, circles of blue glass set in the inner rim, on which are female figures seated between ornaments of peculiar form, the outer circle formed of disks, and trefoil pattern. *This very perfect specimen is 2½ in. in diameter*
- 130 An earring, formed of a broad band, with circular fillagree ornaments, surmounted by two sphynxes
- 131 One, larger, with very elaborate gold fillagree ornaments, surmounted by a bird: the circle ornaments on one side very perfect

132 A pair of earrings, with minute fillagree ornaments

133 THE VERY CELEBRATED GOLDEN BULLA, formed of two curved gold plates, lentil shaped, (called by Plutarch, Φακοειδης,) united by a third gold plate, bent double, and riveted in three points to the two other plates, embossed with bay leaves, and bead borders : across this plate is inscribed “ Host. Hos. (Hostus Hostilius”), the designation of the first man of the Hostilian name at Rome ; a name, therefore, likely to be assumed by his descendants

Mr. Yates, in the *Archæological Journal*, No. 30, after describing this work, gives the weights of the three most celebrated bullas existing in this country, as follows—

Mr. Rogers's	.	.	.	363 grains.
Lady Fellows's	.	.	.	271 „
British Museum	.	.	.	271 „

This bulla is described in the *Antologia*, No. 21.

*Note by Mr. Rogers.*—It was discovered among ashes and burnt bones, in an urn of red earth, by some labourers, in a vineyard about twelve miles from Rome, on the way to Albano. According to Ficcaroni, the first boy who wore a bulla in Rome was Tullus Hostilius ; and this, in all probability, belonged to one of their family.

Bought of Signor Antonio Bellotti, in 1821, who had possessed it ever since it was found in the summer of the year 1794. He had refused a hundred louis-d'or for it.

The boys of Rome, say the historians, wore a hollow golden ball (Aurea Bulla), which hung from the neck on the breast, and which, when seventeen years old, they offered up to the Lares.

134 A very small ring, with a turquoise ; two earrings, with glass ; three small thin gold plates ; a small tripod ornament ; and a flat ring, chased with flowers

135 A PORTION OF A GREEK NECKLACE, formed of eight flat plates, with Victory in a biga, suspended from eighteen oval bosses, with double honeysuckle ornaments

136 A circular locket, with twisted fillagree borders and flowers, suspended by a chain

137 A BEAUTIFUL CIRCULAR RELIEF, from the top of a speculum, with a half-draped female, holding a scarf in her left hand, standing before a pedestal, holding a speculum in her right hand, a crane at her feet, a draped female attendant holding an urceus before her : they are represented as standing over a row of low arches. *A magnificent specimen of Greek art*

*End of First Day's Sale.*

## *Second Day's Sale.*

—o—

On TUESDAY, APRIL 29, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

### ANTIQUE GLASS.

- 138 An alabastron, blue, with yellow and white festoons
- 139 One, smaller, with yellow border and handles
- 140 A small amphora, blue, with yellow and green ornaments
- 141 A flat bottle, with one handle, blue, with waved ornaments of light blue and yellow
- 142 A small globular vessel ; and one with cross link
- 143 A lachrymatory, with tall neck
- 144 An alabastron, of oriental alabaster
- 145 One, of blue glass, with yellow waved ornaments
- 146 One, smaller of yellow glass
- 147 A beautiful small amphora, of deep blue, with yellow borders
- 148 A small low bottle, and a small globular bottle, of blue glass, with white horizontal stripes
- 149 A very small urceus ; and four beads, of different coloured glass
- 149a A globular bottle, spirally fluted. *This very perfect work was found at Lucca*

### ANTIQUE AND CINQUE-CENTO BRONZES.

- 150 A terminal figure of a satyr
- 151 A panther's head
- 152 A bell, of square conical form, with handle



- 153 A large handle for a vase, fluted, with Grecian honeysuckle ornaments, of beautiful design
- 154 A spear head; an arrow head; a key; and a small helmet, of cinque-cento work
- 155 A stilus, with spirally fluted handle; a hand, holding an urceus; and a very small head of an eagle and of a lion
- 156 A speculum, with two draped figures in pointed Thessalian caps, with ornamented handle
- 157 A BEAUTIFUL FEMALE BUST, with thick hair: the eyes have been gilt—on sockle. *This fine antique work was the property of Gavin Hamilton*
- 158 A small statue of Adonis, with the boar's head; and a small bust
- 159 Two Greek helmets
- 160 A Greek helmet, with engraved border
- 161 A candelabrum, on tripod of lion's claw, the stem fluted, with Grecian honeysuckles between the angles of the tripod
- 162 Another, the stem marked with small branches of palm tree, the tripod stand imperfect
- 163 Silenus nursing the infant Bacchus: a fine Florentine bronze
- 164 The Antinous: a fine Florentine bronze, on plinth
- 165 The Fighting Gladiator: a fine cinque-cento bronze, on black pedestal
- 166 Cupids on tigers: a pair of antique bronzes, on plinths
- 168 A small Roman male head: a fragment, of very fine work; and head of a sea monster
- 169 A fibula, in the form of a lyre; and a small head of Harpocrates
- 170 An ornament, formed of a grotesque figure, seated; a boss, with grotesque head; a panther; and two masks
- 171 A BEAUTIFUL SMALL STATUE OF A YOUTH, with a wreath round his head, bearing an urceus, a scarf falling over each shoulder
- 172 Two knife handles, with arabesque ornaments at the ends
- 173 A small bull's head, and two other small animals; and an arm, holding a sharp instrument in the hand
- 174 A BULL, of the finest antique work, with beautiful patinum, two of the legs not quite perfect—in a leather case

- 175 An ornament for a girdle clasp, formed of bronze wire twisted into two circles, joined by twisted neck
- 176 A pair of clasp ornaments, with leaf pattern engraved
- 177 A pair of girdle clasps, formed of bronze wire, twisted into two circles
- 178 A small head of Jupiter ; two fibulæ ; and a nail
- 179 A handle, in the form of a festoon ; and a fragment of a key
- 180 A fibula, of twisted wire, with flat circular end
- 181 A pair of fluted vase handles
- 182 A foot, on lion's paw, with tiger's head above : of beautiful patinum
- 183 An eagle's head. *Very spirited and fine*
- 184 A child, dancing
- 185 A female, with her hands over her head, on marble plinth
- 186 A figure, nearly similar
- 187 A fibula, of Egyptian form
- 188 A BEAUTIFUL ANTIQUE CANDELABRUM, with twisted stem, on tripod stand, the top circular, with doves at the angles—13½ in. high
- 189 AN EXQUISITE SMALL CANDELABRUM, with a Roman lady seated in a chair, holding a cornucopia, a palm stem rising from her head—13½ in. high. *This exquisite work was found in the sea, at Puzzuoli, and was purchased for Mr. Rogers by Mr. Millengen*
- 190 A VERY BEAUTIFUL CANDELABRUM, with fluted stem, on tripod lions' paws, the top chased with foliage—4 ft. 7 in. high
- 191 The right foot of a youth : of very fine Greek work
- 192 A fragment of a Greek helmet
- 193 A pair of stags : of curious antique work
- 194 A FINE ANTIQUE CANDELABRUM, on lions' feet, surmounted by a faun, in grotesque mask, carrying a draped female on his shoulders—3 ft. high
- 195 ANOTHER, surmounted by the figure of a warrior—3 ft. high
- 196 MICHAEL AGNOLO'S TWO RECUMBENT FIGURES : from the tomb of Lorenzo de Medicis, at Florence—18 in. long. *Very fine bronzes*
- 197 A cup, of German bronze, on stem, with Susannah and the Elders, and other subjects in relief



- 198 A pair of Venetian low candlesticks, on tripod stands, supported by sphynxes
- 199 Head of Medusa, in lead : a model of Mr. Rogers's knocker
- 200 A paper weight, formed as an anchor, from the copper and oak of the *Royal George*
- 201 A female head on both sides of a badge, on blue glass ; two Etruscan scarabæi, with stags standing and lying down, of cornelian
- 202 A small vase, of black marble ; and a small alabastron, of cornelian
- 203 A lion seated, of limestone ; and a lion-headed leg
- 204 A gold Roman ornament, with onyxes set in gold ; two small square seals, of lapis lazuli ; an onyx flat bead ; and two fragments of an onyx cup
- 205 A red coral necklace, with pendant beads
- 206 An Etruscan scarabæus, of cornelian, with a horse ; and a small plain scarabæus
- 207 A scarabæus, of onyx, with bird
- 208 Six plain gold earrings, each with an oval plain tablet ; and two hearts, of cornelian, gold mounted

### ANTIQUE TERRA-COTTA.

- 209 A very curious small vessel, with handle and spout, formed as a hedgehog
- 210 A lamp, with Actæon attacked by a dog, the spout broken
- 211 Head of a goat
- 212 A lamp, with Cupid draped
- 213 A lamp, in the form of a foot sandalled
- 214 A female head ; and two fragments, from a cup
- 215 A female head ; one, smaller ; and a relief of a child, seated
- 216 An old woman, seated, with a basket at her feet ; and a small female torso
- 217 A beautiful lamp, with Cupid holding bow and arrow, riding on two dolphins, with crescent-shaped handle, and two burners
- 218 A small altar, with vases and alabastra on the top

- 219 A seated female ; a negro ; and a grotesque monkey and mask
- 220 A horse's head. *Very spirited*
- 221 A sphynx, in relief
- 222 The Bridegroom—a relief in terra-cotta. *Published in Bartoli's Admiranda*
- 223 A bride and attendant—the companion
- 224 Theseus carrying the bull, in terra-cotta
- 225 A DRAPED FEMALE, DANCING, holding a scarf in both hands, which from the action of the air forms a semi-circle behind her : the scarf restored in paper by Flaxman. *An exceedingly elegant and beautiful work, of antique terra-cotta.* The figure is 7 in. high, on verde-antique pedestal
- 226 A rhyton, with a dog's head
- 227 A rhyton, with a boar's head
- 228 A pair of small busts of Juno and Bacchus
- 229 A fragment of a mask ; and three small figures of boys
- 230 A small bust of a young man
- 231 A priestess, seated ; and Cupid on a lion
- 232 Two small busts of children
- 233 A female bust, in a veil
- 234 Claudius, and two other medallions ; and four fragments
- 235 A female bust—life size : of beautiful antique work
- 236 Another, nearly similar
- 237 A male bust, in profile ; and two fragments of a frieze
- 238 An antique head of a draped female, in relief ; and a modern copy of the same
- 239 A small bust of Jupiter, of alabaster
- 240 A head of Bacchus
- 241 Head of Jupiter, and two other heads, of Etruscan work
- 242 Head of a child
- 243 A small figure of a piping shepherd ; and a relief of a catharista
- 244 Head of a priest—a medallion head
- 245 A lamp, with a sacrifice and busts in the centre
- 246 A child, beautifully modelled — cinque-cento work
- 247 A mother and child, by Sheuter—a small model
- 248 A bisquit cup, with centaurs in relief

- 249 M. ANGELO—THE DUKE LORENZO DI MEDICI: a small model, in terra-cotta, for the statue in the Chapel dei Depositi, Church of St. Lorenzo, Florence. *From Mr. Locke's Collection, Norbury Park*
- 250 A frieze, of terra-cotta, with Flora and Ceres
- 251 Another, with two nymphs, one of them dragging a boar after her
- 

- 252 Mazeppa, by Lough, in plaster
- 253 ST. MICHAEL SUBDUING THE EVIL SPIRIT. *A beautiful model, in terra-cotta, by Flaxman, of the large statue at Petworth*
- 254 A pedestal, richly carved with foliage, of Maltese stone. *Presented by Sir Gardner Wilkinson to Mr. Rogers*

### ANTIQUE MARBLES.

- 255 A fragment of a cuirass, with Galatea on a sea horse, and dolphins beneath. *From Sir John Coghill's Collection*
- 256 A capital to a pilaster of the composite order, marble
- 257 A model of the temple of Erectheum, in wood
- 258 A circular cinerary urn, with vine leaves and rams' heads in relief, inscribed "Diis manibus Ti. Claudii Saturnini Ti. F. VII. Vir epulon," and cover, ornamented with acanthus leaves—21 in. high
- 259 Mummy of an ibis, in case of terra-cotta—undisturbed
- 260 A small square cinerary vase, inscribed "D. M. Claudiae Victoriæ Claudii Prisca et Claudius Sabinus matri pientissimæ"
- 261 Another, with a combat of four warriors, one of whom is kneeling and protecting himself with his shield
- 262 A small terra-cotta cinerary vase: on the front is represented the door of a sepulchre, with two ring handles, surmounted by festoons hanging from two cypress trees: a sleeping female on the lid

- 263 A square upright cinerary vase and cover, with a male and female figure before a tomb, birds and fruit at the angles on the tablet below: the upper part of the inscription has been effaced; below it are the words "Sergia Sedata Sergia Laidis Lic. F. III. fecerunt et sibi": on the front of the lid are two cupids, holding a wreath
- 264 A small square marble cinerary vase, inscribed, "L. Muninsi Friscus alia Frisciæ filius ærtemæ nepos," containing the original ashes. *From Bishop Butler's Collection*
- 265 A cinerary vase, of terra-cotta, with a combat of two warriors, attended by two furies: a recumbent figure on the lid—17 in. long
- 266 A fragment of a Grecian frieze; and of a Roman frieze
- 267 Venus reclining: small relief
- 268 A torso of Cupid
- 269 A foot; two hands; and two small fragments
- 270 Head of a tiger—a fragment
- 270\* A Roman female bust, imperial; the fragment of a Corinthian capital, and of a frieze
- 271 A lunette, with a tree in relief
- 272 AN OWL, on a festoon of vine leaves: a beautiful antique mosaic
- 273 Head of an Apostle—fragment of an ancient fresco
- 274 A fragment of a Greek inscription: a hymn in honour of Bacchus, containing several epithets entirely new. *From Sir J. Coghill's Collection*; and of a Roman inscription, relating to a cohort
- 275 A square pedestal, of green serpentine
- 276 A hand, holding a stick; and head of a child
- 277 A small oviform vase and cover, of Egyptian granite
- 278 A crater-shaped vase, of green serpentine
- 279 Bust of the Indian Bacchus, in yellow marble, on rosso plinth
- 280 A group of three figures; a beautiful model, in wax, by B. Cellini. *From Nollekins's Collection*
- 281 A MALE RIGHT FOOT, of antique work, with the veins finely developed
- 282 A MALE LEFT FOOT



- 283 A LEFT HAND, of Hercules, holding the Hesperian fruit, in Parian marble. *From Nollekins's Collection*
- 284 The toes of a left male foot
- 285 A RIGHT MALE FOOT. *From Nollekins's Collection*
- 286 Two females, draped : a fragment of a relief, with modern border
- 287 A female right hand—under glass shade and cover. Mr. R. says of this Parian marble : “ A fragment of a hand, introduced by “ Canova into the statue of a Cupid, in possession of Lord “ Cawdor.” “ I have often seen Canova kiss that hand.”—*Townley*
- 288 A vase of rosso-antico, of elegant form, on pedestal of the same marble
- 289 A fluted tazza, with two handles, on stem of rosso-antico
- 290 A smaller tazza, of the same marble
- 291 A VERY FINE ANTIQUE MARBLE BUST OF THE ELDEST SON OF NIOBE, or perhaps of Cincinnatus : the chest and nose restored by Flaxman. *This noble bust was found by Mr. Fagan at Ostia, and brought by Mr. Rogers to London*
- 292 A lion, in calcareous stone—21 in. long. *This interesting work was found in the Thebaide, and brought to Rome by M. Bassegio*
- 293 A BEAUTIFUL MARBLE VASE AND COVER, of very elegant form, the surface covered with flowers and foliage in relief, with double snake handles—18 in. high. *This fine vase was the property of the Duke of St. Albans, and stood in its present position in the house when Mr. Rogers purchased the lease*

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294 THE CHANTREY PEDESTAL. The carving on this pedestal was executed in mahogany by Mr. Chantrey, in 1803, when unknown and in poverty, being employed by Bogaert, a German, at the rate of five shillings a day

“Do you remember a workman who came in at that door to receive your orders? I was that workman.”

*End of Second Day's Sale.*

### *Third Day's Sale.*

—o—

On WEDNESDAY, APRIL 30th, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

#### ARCHAIC GREEK VASES.

- 295 An œnochoe; and two lamps, with masks of Medusa
- 296 A ribbed œnochoe
- 297 A cylix, with head of Isis; and a cover for a vase
- 298 A cover for a vase, of white clay; a small bust of the Indian Bacchus, in marble; and three fragments, of terra-cotta
- 299 A crater, with Ceres seated, holding an ear of wheat: a youth before her, presenting a chaplet, and a female holding a cylix of fruit and leaves; *rev.* three draped figures: Grecian honey-suckle under the handles—black ground—16½ in.
- 300 A beautiful small cylix, on stem, with frieze of rams and swans
- 301 A small globular cyathus, with a frieze of fish and Grecian honeysuckles below; and a lamp—imperfect
- 302 An olpe, with a combat of two warriors, armed with spears and Athenian shields, two females looking on—the figures heightened with purple, on red ground—imperfect
- 303 A two-handled cylix, with two figures holding askoi, a vine growing over them
- 304 A cyathus, with two bacchantes and two sphynxes—heightened with red and white, on yellow ground
- 305 A small aryballos; and a lamp, with two female heads
- 306 A cylix, on stem, with four cocks—on red ground
- 307 A beautiful cylix, on stem, with a priest of Bacchus dancing



- 308 A small crater; and an aryballos, of white ware
- 309 A very small amphora, with a warrior, and a priestess leading a bull to sacrifice
- 310 A cylix, with a frieze of olive leaves and diamonds
- 311 A cylix, with bacchanals and cupids on mules, a satyr in the middle—imperfect
- 312 A cyathus; and a two-handled cylix, with owls and olive leaves
- 313 A small lecythus, with four bacchantes round a vine—heightened with white, on red ground
- 314 A small lecythus, with a lady seated, holding a speculum—*sketched in outline only*
- 315 A set of three small alabaster, joined together with upright handle, painted with Grecian honeysuckles
- 316 A cylix, with Tethys bringing the armour to Achilles, and Grecian honeysuckles under the handles— $7\frac{1}{4}$  in. diameter
- 317 A small upright cylix, with a frieze of leaves
- 318 An upright cylix, with a draped figure resting on a staff: a cross at the background; *rev.* a draped male figure
- 319 A cyathus, with upright handles, Bacchus reclining on a couch among vines: two eyes, and two chymæræ, at the sides—heightened with purple and white, on red ground
- 320 A small lecythus, with a draped female, holding a speculum, a chair behind her—on black ground
- 321 A prochous, with Theseus combatting a Bæotian warrior, armed with a shield, on which are two doves: a warrior, and a figure in a painted Thessalian cap, standing by—heightened with purple and white, on red ground—9 in.
- 322 A small two-handled cylix, with ivy and other leaves. *From Sir H. Englefield's Collection*; and a small bombylios, with a sphynx
- 323 A tall amphora, with two draped female figures, one of them holding a scarf; *rev.* a draped female—on green ground—13 in.
- 324 A small amphora, with Hercules slaying the Erymanthian boar, attended by Minerva; *rev.* a priest seated, a warrior and two figures among vine branches, antifixæ flowers on the neck—11 in.

- 325 A small cylix, with upright handle, with a frieze of fauns and bacchantes among vines, the figures heightened with purple and white
- 326 Another, of similar form, with a bacchante on a mule, two eyes, and two figures of Pegasus
- 327 Another, with a priest and priestess of Bacchus, among vines, two eyes, and two panthers
- 328 An alabastron, with Bacchus, bacchantes, and fauns
- 329 Another, with a male and female figure, in Etruscan borders, inscribed on the lip ΑΦΡΟΔΙΣΙΑ ΚΑΛΗ; before the figures is inscribed ΕΡΟΣ ΑΝΘΕΟ ΚΑΛΕ, and ΗΟ ΠΑΙΣ ΚΑΛΟΣ
- 330 Another, with a winged female and a youth, inscribed ΚΛΟΕ-ΚΑΛΕ
- 331 Another, with draped male and female figures
- 332 Another, with crossed white lines
- 333 A lamp, with double row of vine leaves
- 334 A small lamp, with mask, surmounted by a ram's head; and one with a negro's head
- 335 A lamp, with bearded mask
- 336 One, with an open ring, painted with olive leaves
- 337 A plain ribbed cylix; one, smaller; and a very small stand
- 338 A FINE RIBBED ŒNOCHOE, with a wreath of ivy round the neck, the handle beautifully ornamented with leaves: a ram's head above, and a mask of Medusa below
- 339 A FINE ŒNOCHOE, of early ribbed ware, with a frieze of olives on the shoulder, and three masks on the handle and lip—18 in.
- 340 A PELICE, with a warrior in a quadriga, seen in full face; *rev.* Hercules pursuing the stag of Œnoe, preceded by Mercury: figures heightened with purple and white, on red ground—15½ in.
- 341 A FINE PELICE, with a bride seated at her toilette, an attendant holding a wreath, a youth holding a speculum before a tazza, Leda with a swan, and Eros, holding a cestus above; *rev.* a bridegroom, seated, holding a speculum, a draped female, with a cista and bunch of grapes before him, and Eros holding a cylix above—Grecian honeysuckle border above, on black ground—19 in. *Purchased in Apulia. A marriage vase of uncommon design*

- 342 A CRATER, with Hercules combatting the Erymanthian boar, on the back of which a dog is standing, a man in a Thessalian cap, with a spear in front; *rev.* two ephebi—13 in. *The pencilling of this vase is uncommon*
- 343 A large plain Nolan cylix
- 344 A CRATER, with the youthful Bacchus, seated, holding a thyrsus, Ariadne at his side, a bacchante before him, offering grapes in a cylix, two fauns at the sides, and Eros above; *rev.* three Ephebi, olive leaf border above—black ground—13 in.
- 345 A tall amphora, with a female holding ears of wheat and a cestus, and a youth, with a disk before an Ionic column; *rev.* two Ephebi before a tree—black ground—22 in. *From Mr. Millingen's Collection*
- 346 AN AMPHORA, with the Dioscuri, in Thessalian caps, each leading a horse; the same subject repeated on the reverse: the figures heightened with purple, on red ground—13 in.
- 347 A NOBLE HYDRIA, with Hercules overcoming Nereus, who has a dolphin's tail, three men leading horses on the shoulder, two dogs and a faun below—on red ground—15½ in. *A fine design: from Signor Campanari's Collection*
- 348 A PELICE, with a warrior and herald in a quadriga; *rev.* Hercules, Nessus, and Dejanaira: heightened with purple and white, on red ground, with cover—16½ in.
- 349 A large two-handled cylix and cover, with arabesques and cupids—13 in.
- 350 A crater, with a female holding a bird and barley ears, Eros, with a cylix of fruit before her; *rev.* two draped figures—12 in.
- 351 A crater, with a female holding a thyrsus, a youth with one foot on a step, leaning on a thyrsus; *rev.* two draped figures before an altar—9 in.
- 352 A crater, with Minerva in a biga; *rev.* two female figures—much broken
- 353 A FINE AMPHORA, with the bearded Bacchus in a quadriga, attended by a dancing bacchante, inscribed ΣΟΣΤΡΑΤΟΣ ΚΑΛΟΣ; *rev.* the Dioscuri on horseback, carrying two spears each: heightened with white, on red ground—15 in. *A fine design*



- 354 A LECYTHUS, with Hercules and Telamon combatting two Amazons, one of whom has fallen to the ground, a wreath of ivy leaves on the shoulders: figures heightened with white, on red ground—12½ in.
- 355 A small cylix, with an athlete resting on a mastix
- 356 A small olpe, with a priest of Bacchus, seated under vine branches: heightened with white, on red ground
- 357 A crater, with a draped female holding a wreath, a naked youth standing before a cippus; *rev.* two ephebi—on black ground—11 in. }
- 358 A crater, of elegant form, with a wreath of vines and grapes round the neck—11 in.
- 359 A lecythus, with a warrior slaying a lion-headed faun, two bacchantes standing by, between two metæ, ivy-leaf frieze above—on red ground—8 in.
- 360 AN ŒNOCHOE, with two females bringing hydria to a fountain, the water issuing from lions' heads: the figures heightened with white, on red ground—9 in. *Forming a portion of the subject of the celebrated Kallirhoe Vase, in this collection—of Nolan ware*
- 361 A FINE STAMNOS, with Theseus, armed with shield and spear, combatting a centaur, Peirithous, in a pallium, and spear behind; *rev.* three ephebi—16 in. *The ground is left a delicate light red on one side, it being unfinished. This interesting vase is from Sir Henry Englefield's Collection*
- 362 A cylix, with a horseman between two figures on each side, and friezes beneath—on red ground—8 in.
- 363 A VERY FINE HYDRIA, with eight horses of the sun drinking at a fountain, attended by two bearded men, over each of whom is inscribed ΚΑΛΟΣ: three horsemen on the shoulders above, and three animals below: heightened with purple and white, on red ground—17 in.
- 364 A small pelice, with a youth seated, holding a bird, a male figure standing before him; *rev.* two ephebi—on black ground—7½ in.

- 365 A small Nolan amphora, with a female seated, holding a speculum, another standing, holding a cista; *rev.* an athlete, and a female washing her hands at a fountain—on green ground— $11\frac{1}{2}$  in.
- 366 A fine crater, with four figures at a symposium, a female playing on the Lydian pipes, a candelabrum standing at their side; *rev.* a daduchess faun holding a pine torch, and two draped females—on black ground—18 in.
- 367 A lecythus, with three bacchantes dancing among vine tendrils, Grecian honeysuckles on the shoulders—on red ground— $11\frac{1}{2}$  in.
- 368 A prochous, with a warrior holding a shield, defending himself from two light-armed Thessalian horsemen, inscribed ΚΑΛΟΣ—on red ground—7 in.
- 369 A plain black cylix
- 370 A crater, with a female holding a speculum between two winged genii; a Cretan dancer and tumbler (Κυβιστῆς ἑρῆς), ivy-leaf border, and Grecian honeysuckles—black ground—14 in.
- 371 A FINE CELEBE, with Theseus about to shoot an arrow from his bow, Proserpine with a mastix before him, and Æthia with a bow and arrow behind him; Pluto reclining at the foot of a tree, the symbol of the Shades, with one arm upraised; *rev.* three ephebi—on black ground—16 in. *A very beautiful design, inscribed KALE. From Dr. Braunn's Collection*
- 372 A NOBLE HYDRIA, with Paris in helmet and white cuirass, his sword in his hand, seizing the statue of Apollo, which stands on a stone altar, the horses of a quadriga seen beyond a column at the sides, inscribed ΑΧΙΛΛΕΥ·ΠΑΡΙΣ·ΤΡΟΙΑΟ; a warrior in a quadriga, attended by five figures on the shoulders: the figures heightened with purple and white, on red ground—17 in. *This very fine vase is unfortunately much damaged: it was brought to this country by S. Campanari. Engraved in Overbeck's Abbeldungen zur Gallerie Heroischer Bildwerke, Taf 15, No. 11*
- 373 A BEAUTIFUL CALPIS, of Nolan ware, with a combat of two warriors, armed with spears and Bæotian shields: a frieze of Grecian honeysuckles round the shoulders—13 in. *Very perfect*

- 374 A small prochous, with Eros bearing a koluba. *From Prince Canino's Collection*
- 375 A VERY FINE AND RARE AMPHORA: a warrior and female in a quadriga, accompanied by male and female attendants, a warrior and a female seated, both before and behind the chariot; on the other side is Theseus slaying the Minotaur, a composition of twenty figures, entirely surrounding the surface; beneath is a frieze of horsemen and hoplites, with Athenian and Bæotian shields, and a combat on the shoulder above; the figures heightened with purple and white, on red ground—14 in. *This rare and important vase has a false lining, and two external spouts, one above and one below, for the purpose of cooling the wine. It is believed to be UNIQUE*
- 376 A TALL AMPHORA, with Theseus in a round cap, his club upraised, leading the bull of Marathon by a cord, a priestess of Minerva in a peplos, holding a prochous and a cylix before him, three draped figures behind, Grecian honeysuckles under the handles and on the neck, the handles twisted on—black ground—17½ in. *From Prince Canino's Collection*
- 377 A FINE CALPIS, of Nolan ware: a winged female in a peplos, with extended arms, pursuing a citharista, a draped male figure behind her, a border of the square Etruscan pattern below—12 in. *Very perfect and fine. From Prince Canino's Collection*
- 378 A small calpis, with a female seated, weaving a wreath, a basket on the ground before her
- 379 A SMALL AMPHORA, with Castor and Helen in a quadriga, accompanied by a citharista, and two female attendants; *rev.* Castor and Helen standing before a horse, Mercury and a herald behind, antefixa flowers on the lid: the figures heightened with white, on red ground—9 in.
- 380 A FINE CRATER, with a nymph seated, holding a thyrsus, two fauns at her side, and two bacchantes beyond; *rev.* three ephebi, Grecian honeysuckles under the handles, and olive-leaf wreath above: the figures heightened with white, on black ground—14½ in.



- 381 A pelice, with Eros holding a cylix over an altar; *rev.* a draped female holding a cylix of fruit between two cippi: on black ground—10 in.
- 382 A FINE PELICE, with Antinous communicating to Achilles the death of Patroclus; *rev.* a male and female with hands clasped, and a priest of Bacchus. *The inscription AXIA is nearly obliterated from the effect of restoration*
- 383 A cotyliscos, with Theseus slaying the Minotaur, attended by four Athenian youths: heightened with purple, on red ground—13 in. high
- 384 An œnochoe, with a huntsman armed with bow and quiver, and followed by a dog, holding a hare between three spearmen: figures heightened with purple and white, on red ground—10 in. high
- 385 AN AMPHORA, with Theseus combating the Amazons, who had invaded Attica, to rescue their Queen Antiope: one kneeling beneath him; *rev.* Theseus between two draped figures: on red ground—13 in. high
- 386 A BEAUTIFUL STAMNOS: a race of two quadrigas, surrounded by birds of omen, and a dog beneath; *rev.* two priests of Bacchus, and two bacchantes seated among vine branches—on the shoulder five figures reclining on couches—9 in. high. *A very fine Archaic work*
- 387 A FINE LECYTHUS, with a warrior fastening on his greaves: Minerva before him, armed with spear and shield, and two attendant hoplites at the side—on red ground—13 in. high
- 388 A NOBLE HYDRIA, with Minerva in a quadriga, attended by Theseus, Hercules, and a spearman; a smaller representation of nearly the same subject on the shoulder; below is a boar-hunt: figures heightened with purple and white, on red ground—18 in. high. *From Prince Canino's Collection*
- 389 A small lecythus, with Minerva, a youth with a battle-axe pursuing a faun, and attended by a herald: on a red ground—8½ in. high
- 390 A small pelice, with two draped figures, one of them leaning on a pine staff—black ground—5 in.

- 391 A beautiful small amphora, with the combat of two warriors, attended by females; *rev.* a warrior, attended by two females—on red ground—6 in. high, under glass shade
- 392 A stamnos, with Bacchus and two bacchantes, one of them holding a thyrsus and a snake; *rev.* Bacchus and two priests—on black ground—13 in. high—*injured*
- 393 A FINE STAMNOS, with Paris and Helen, attended by a herald and a female; *rev.* Paris armed, the device of a scorpion on his shield, holding a cylix, Hecuba before him with a prochous, and Priam behind—on black ground—16 in. high
- 394 A BEAUTIFUL CENOCHOE, with Apollo addressing Hercules, who is followed by a faun, attended by two draped figures—on light red ground—9 in. high. *A very fine design*
- 395 AN AMPHORA, with two warriors in a biga, seen in face; a male and female figure with spears seen on each side; *rev.* a poet playing on the lyre between two seated Athenians: figures heightened with purple and white, on red ground—13 in.
- 396 A small hydria, with a lady seated, and four female attendants standing round her—on black ground—11 in.
- 397 AN AMPHORA, with Hercules in the skin of the Nemæan lion, armed with a sword, combating three Amazons carrying shields, on which are the devices of a bull's head and snake: one of them is kneeling at the foot of Hercules; *rev.* three Amazons, with singular devices on their shields: figures heightened with purple and white, on red ground—13½ in. high
- 398 A MAGNIFICENT CELEBE, of Nolan ware, with a draped youth in a quadriga, met by a draped winged female, who holds up her hand to stop the driver; *rev.* three ephebi: on black ground—19 in. high. *Purchased at Naples. This was the last addition to Mr. Rogers's Collection of Vases*
- 399 A SUPERB CRATER, with a priest of Hymen leading Amphitrite, attended by two nymphs, and followed by Poseiclon; *rev.* a priestess pouring a libation into a cylix, held by a female with a lyre, near a column, and two other figures; two winged figures beneath the handle—on black ground—18 in. *Purchased at Naples*

- 400 A HIGHLY INTERESTING HYDRIA: in the centre two warriors, one of them with a white shield, on which is a device in black, a negro, armed with club, spear, and quiver, one standing on each side, with rude Etruscan inscription; and five small figures on the shoulder—14 in. high—*much damaged*
- 401 A STAMNOS: in the centre is a lion, on plinth, supported by two Ionic columns, a statue of Cybele beneath; on each side is a tripod with round upright handles, surmounted by birds; *rev.* the Dioscuri in short chlamys, riding, and a warrior bearing a shield behind. *This interesting specimen is heightened with purple, on red ground—much damaged—13 in.*
- 401a An amphora, with Hercules combating three warriors, one of whom has fallen to the ground; *rev.* Hercules standing between two bacchantes
- 410b A hydria, with two cocks standing between two sphinxes, on red ground—10 in.

*End of Third Day's Sale.*

*Fourth Day's Sale.*

—o—

On THURSDAY, MAY 1, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

ARCHAIC GREEK VASES—*continued.*

- 402 A large cylix, with the Greeks and Teneri combating, round the border
- 403 A cylix, with a seated female in the centre: inscribed *καλος*
- 404 A cylix, with heads and female figures—heightened with white
- 405 A cylix and cover, with heads of Isis
- 406 An *cœnochoe*, with two female figures, and a winged genius—12 in.
- 407 An *cœnochoe*, with Hercules subduing the Nemæan lion, Minerva standing by—on red ground—10 in.
- 408 A circular stand for an amphora, with bacchanals dancing, and playing on the Lydian pipes—7 in. diameter
- 409 A pelice, with two draped figures and a head
- 410 A small lecythus; and a prochous, ribbed
- 411 A bambyllos, with a lady seated, a female standing before her—black ground—8 in.
- 412 A plain cylix; a lamp; and a small *cœnochoe*
- 413 An ascos; an aryballos; a small prochous; and a cylix and cover
- 414 A cylix and cover; a lamp; three aryballi; and a small cylix
- 415 Three cylices; a lecythus, white; and an aryballos
- 416 A pelice, with three draped figures; a cylix, with olive leaves, and a swan in the centre, and a stand



- 417 A curious red flat bottle, of Roman pottery
- 418 A circular cista and cover, of marble; and two female heads, in terra-cotta
- 419 A large cylix, with a horse and a figure with eyes, a man dancing, inside—*much damaged*
- 420 A small plain cylix; and a small alabastron, with frieze of birds and leaves
- 421 A tall ribbed amphora, with frieze of leaves round the neck—17 in.
- 422 A calpis, plain—16 in.
- 423 A crater, with a youth seated, holding a cista, a draped female, standing by an altar, before her; *rev.* two ephebi: olive-leaf border above—on black ground—11 in.
- 424 A cylix, with a shepherd seated on a rock, holding a staff, a bacchante dancing, holding a wreath, with honeysuckle flowers beneath the handles
- 425 A small amphora, with Theseus combating the Danaides, one of them lying at his feet; *rev.* two warriors playing at dice—on red ground—7 in.
- 426 A fine cylix, with two eyes, and two warriors combating under the handles, attended by dogs: a grotesque mask in the centre— $11\frac{1}{2}$  in. diameter
- 427 Another, with an Athenian youth seated, a winged genius presenting a fan: two athletes, with strigils and other figures beneath—on black ground— $10\frac{1}{4}$  in. diameter
- 428 A cylix, with a warrior between two eyes, and two galls on each side beneath: a mask in the centre: heightened with purple and white, on red ground—11 in.
- 429 A small lecythus, with a combat of three warriors—on red ground
- 430 A small black cylix and cover—broken; and an alabastron, with a sphynx
- 431 A small amphora, with Minerva armed, a warrior before her, fastening on his greaves: Mercury and a warrior standing on each side; *rev.* a herald between two warriors: the figures heightened with purple and white, on red ground— $7\frac{1}{2}$  in.
- 432 A two-handled cylix and cover
- 433 A small calpis, with a female seated

- 434 A plain two-handled Nolan cylix
- 435 A lecythus, with a female in a quadriga, preceded by a female playing the plectrum; a draped female and a herald in front, with vine branches above—on black ground—11½ in. high
- 436 A small œnochoe, of Nolan ware
- 437 A small cantharus, fluted, with thin tall handles
- 438 A small calpis
- 439 A flat cylix, of early Chusan ware, with a driver and a Victory in a quadriga, in relief: the subject repeated four times round the border, with boss in the centre
- 440 A cylix, on stem
- 441 A small calpis
- 442 A tall cantharus, ribbed
- 443 A SMALL STAMNOS, with upright handles, a female holding a cylix, before a seated winged genius, with a bird on his hand; *rev.* a youth, leaning on a cippus, holding a cestus, and a female with a speculum. *This interesting little vase has the original cover*
- 444 A RARE GLOBULAR VASE, of early Chusan ware, with ornaments in relief, and four heads of tigers and rams, moveable, projecting from the shoulders: the handles formed of birds. *This interesting work is engraved by the Dilletanti Society*
- 445 A RARE AND FINE CYLIX, on stem, with olive-leaf border: it is divided internally into four compartments, each with a cover, and a large cover surmounting the whole, painted with female figures: the handles of rare form
- 446 A RARE PLATE, with the Goddess of Medicine, holding a prochous, and attending an Athenian, who is kneeling before her: with an inscription, ΕΠΙCΤΕΤΟΣ ΕΓΡΑΣΦΕΝ. *Purchased by the Marquis of Northampton, at Rome, for Mr. Rogers*
- 447 An aryballos, ribbed, with Cupid pursuing a bird, beneath a frieze of ivy leaves, on the neck: a medallion of a female head on the shoulder: the handles surmounted by a mask of Silenus—7 in. high
- 448 A small calpis, of Nolan ware, with a female, pursued by a winged genius—on black ground—7 in. high

- 449 A small prochous, with long spout, and upright handle, with frieze of purple and white leaves, and small female masks at the side of the handle
- 450 One, nearly similar, with frieze of ivy leaves
- 451 A small cylix, with swans and ivy leaves, in white
- 452 A small calpis, with a female seated, holding a thyrsus: a winged female before her, holding an ascos—on black ground—6 in.
- 453 AN *ÆNOCHOE*, with a bacchanal holding a tortoise by a string, and an olpe before a pedestal, on which is a cantharus, a dog before him jumps up at the tortoise: figures heightened with white, on black ground—8 in. *From Sir J. Coghill's Collection*
- 454 A BEAUTIFUL SMALL *LECYTHUS*, with horsemen tended by three figures, and dog pursuing a hare on the shoulder: figures heightened with purple, on red ground—5 in.
- 455 A FINE AMPHORA, with the Dioscuri on horseback, attended by dogs; *rev.* the Indian Bacchus between two fauns, figures heightened with purple and white—15 in. high
- 456 A FINE AMPHORA, with Hercules and an attendant placing a kid on a tripod, for sacrifice; *rev.* a female playing the Lydian double pipes, with singular white border down her drapery, between two male figures, one of whom is dancing; figures heightened with purple and white, on red ground—16 in.
- 457 AN AMPHORA, with the bearded Bacchus holding a cornucopia, attended by a faun and dancing bacchante; *rev.* Bacchus and a bacchante on a couch: figures heightened with white—13½ in.
- 458 AN AMPHORA, with elongated neck, with a youth and female in the temple of Hymen; *rev.* a bride, and Eros with the torch of Hymen: on the shoulder, are two female heads and masks on the sides of the upright handles: heightened with white—20 in.
- 459 A calpis, with a bacchante holding a thyrsus, followed by a youth holding a cista: female heads under the handles—on black ground—15 in.
- 460 A TALL NARROW AMPHORA, with Aphrodite standing over an altar, two females with a speculum and patera; *rev.* a seated female and an ephebos before a cippus, with Grecian honey-suckle borders—red figures on black ground—20 in.



- 461 A CRATER, with Theseus seated, Minerva before him, and Mercury behind; *rev.* two youths seated—black ground—12½ in.
- 462 A PELICE, with three females preceded by Mercury and a priest; *rev.* a horseman between two youths: the figures of beautiful green colour, on red ground—15 in.
- 463 A CRATER, with two youths crowned with olive wreaths, at a lectisternium, a female playing the Lydian pipes; *rev.* three essebes—black ground—13½ in.
- 464 A CELEBE: four male figures wearing sacred vittæ, and half draped, reposing on two couches, a female in a peplos, playing on the Lydian pipes, cylices on the tables before them; *rev.* three ephebi—on green Nolan ground—18 in.—*the back broken*
- 465 A crater, with a seated female holding a cylix between two fauns, one of whom holds a basket; *rev.* three ephebi, with cippi surmounted by lebes—black ground—11 in.
- 466 A FINE CELEBE, with the bearded Bacchus holding a cantharus, and a branch of the primitive vine, a bearded faun holding an ascos and prochous, and a bacchante holding a mastix of vine wood; *rev.* a bacchante, holding a thyrsus between two dancing fauns—on black ground—16½ in.
- 467 A CRATER: victory in a quadriga, the horses alternate red and white, preceded by a youth in a chlamys; *rev.* three draped figures: with olive-leaf wreath—black ground—14 in.
- 468 A PELICE, with two athletes, with chlamys on their shoulders, one of them holding a quoit; *rev.* two ephebi, honeysuckle flowers under the handles—black ground—15 in.
- 469 A CELEBE, of curious early Carthaginian ware, with friezes of leaves, crook-shaped ornaments, and seedpods in purple, on light ground—16 in.
- 470 A CALPIS, with a youth holding a mastix, and a seated female holding a cista before an altar, honeysuckle ornaments under the handle—black ground—13 in.
- 471 A CRATER, with two youths on a couch, a female playing on the Lydian pipes, Doric columns and vine leaves in the background; *rev.* three ephebi: a wreath of olive wreaths above, black ground—11 in.



- 472 A FINE CELEBE, of Nolan ware, with three ephebi, and olive-leaf border above—green ground—16 in.
- 473 A CRATER, with the youthful Bacchus holding a mastix of olive wood, two nymphs of Nysa, and two fauns, one of them holding a lyre; *rev.* three ephebi, olive-leaf wreath above—on black ground—13 in. *A beautiful design*
- 474 A FINE CELEBE, with a draped bacchante holding a thyrsus and a torch between two fauns, a bacchante holding two torches behind; *rev.* three ephebi, one holding a cylix, and one a mastix, on fine green Nolan ground—17 in.
- 475 A VERY FINE CYLIX, with a frieze of a chariot race in honour of the death of Patroclus, round the edge: the figures heightened with purple and white—11½ in. diameter. *A very spirited design*
- 476 A FINE TALL AMPHORA, with a youth seated holding a mastix, a male and two female figures, and a boy around him: beneath are Minerva, a bacchante, and a female daducha, with a torch, seated; *rev.* Hercules, with his club upraised, surrounded by four fauns—on black ground—25 in.
- 477 An amphora, with two eyes, and two kneeling warriors painted on the shoulder—on red ground—15 in. high
- 478 One, nearly similar—14 in. high
- 479 A FINE SCYPHUS, with Phædra, the stepmother of Hippolytus, in a swing, emblematic of her unhappy fate; Aphrodite stands before her, holding a speculum in which she views herself, Eros propelling her, and a dog beneath her; *rev.* a draped female and two youths—on black ground. *Engraved in Panofka's work, and in Gerhard Antike Bildwerke, plate 54*
- 480 A VERY FINE CYLIX, of Nolan ware, with five athletæ preparing to anoint each other with oil for the stadium, and five holding strigils; inside, two athletæ exercising their arms, previous to the stadium. The anatomy and drawing of the figures remarkably fine—13 in. diameter—under a glass shade. **OF THE HIGHEST QUALITY AND IMPORTANCE.**  
*From the Canino Collection*
- 481 A FINE AMPHORA, with the long-bearded Bacchus holding a cylix, and two bacchantes supported on the shoulders of two fauns; *rev.* two warriors, one of them bearing a shield, with the device

of an animal's head upon it, standing between two heralds: figures heightened with white—17 in. high. *From S. Campanari's Collection*

- 482 A VERY FINE CELEBE, with Hercules attacking Achelous in the form of a bull, with human face and long beard, Orythia draped, holding a staff behind; *rev.* three draped figures—on black ground, with cover—18 in. high. *Found in the Necropolis of Ceres: a subject never before represented on a Vulcian vase. With the drawing*
- 483 A VERY FINE STAMNOS, with two females, one holding a cyphus, and the other dipping a simpulum into a vase, before a terminal of Bacchus, on each side of which is a stamnos; *rev.* three bacchantes, one of them holding a thyrsus—on black ground—14 in. high. Also, a bronze simpulum, the handle terminating with two swans' heads, which was discovered with the vase, accompanies it: and is of the same form as that held by the female. *Published by Panofka, Berlin.*
- 484 A FINE NOLAN CALPIS, with Hercules and Mercury followed by two dogs, Minerva armed with spear and shield, and a draped female with a mastix on each side—on red ground—13 in.
- 485 A LECYTHUS, with two females in peploi, one holding a mastix and cylix, the other holding a prochous, Grecian honeysuckles above—on red ground—14½ in.
- 486 AN AMPHORA, with a warrior, armed with two spears and a shield, on which is the device of a biga, a hound at his feet, a draped female pouring wine from a prochous into a tazza, an attendant in a pointed Thessalian cap, with axe and quiver at the side; *rev.* a bacchante, between two fauns under vine branches, a frieze of tigers and goats below: the figures heightened with white, on red ground—16 in.
- 487 AN AMPHORA, with a warrior and a female in a quadriga, preceded by an hoplite; *rev.* two warriors standing side by side, a serpent on their shield between a herald and a draped female, antefixa flowers on the neck: the figures heightened with white, on red ground—17 in.

- 488 AN EXQUISITE AMPHORA, with a quadriga, in which is a driver in plain white tunic, with a singular Æolic shield hanging on his back; the driver, holding a mastix and spear, is pulling up his horse at the meta, and is received by four officers of the stadium, two in full armour, and a herald who proclaims his victory, a border of antifixæ flowers; *rev.* the long-bearded Bacchus, holding the primitive vine, and in his left hand a keras, between two dancing females and two satyrs—23 in. high. *This fine vase and cover was found in its present perfect state at Vulci*
- 489 A BEAUTIFUL AMPHORA, of Nolan ware, with a female figure bearing a lecythus and cylix, inscribed KAPNΙΑΣ; *rev.* a draped male figure—on black ground—14 in. *From the Durand Collection*
- 490 A LECYTHUS, four armed horsemen attended by dogs—red ground—13 in. high. *Much damaged: from the Durand Collection*
- 491 AN AMPHORA, with the Indian Bacchus, a bacchante dancing, and two grotesque fauns; *rev.* a warrior in a quadriga, attended by a herald and two attendants: figures heightened with purple and white, on red ground—17 in. high. *From the Durand Collection*
- 492 A VERY FINE AMPHORA, with a priest of Bacchus between two draped females; *rev.* Paris and Helen, and another female figure—black ground—19½ in.
- 493 A VERY INTERESTING SMALL AMPHORA, with Ajax and Achilles playing at dice, their helmets and spears suspended behind them, with rude inscription; *rev.* the same subject—9 in. high. *Believed to be the vase engraved in Panofka's work*
- 494 A small hydria, of Nolan ware, with a draped figure seated, receiving a wreath from her female attendant, another attendant standing behind with instruments of the toilette—7½ in. high
- 495 A NOBLE HYDRIA, of Nolan ware, with a frieze of bees and honeysuckle round the shoulder, Hercules strangling the Nemæan lion above; behind the group appears a single tree, slightly sketched over the tree are the letters AOHTEI, and



behind the lion ΕΛΟΝΟΙ. "It has been presumed that these two words are intended to be read together, and that it may have been a provincial reading of *ὁ ἐπὶ λέοντι*, but this is very uncertain."—*Chev. Bröndsted. From S. Campanari's Collection*

496 A FINE PELICE, with a youth and female in a quadriga, followed by a male figure, and attended by three females carrying wedding gifts on their heads, preceded by a priest; *rev.* a man combating a centaur, two females and two ephebi standing by—17 in. high

497 A NOBLE PELICE, with Pallas standing in the centre, the triquetra on her shield; before her is seated the long-bearded Bacchus, a priest of Bacchus and Mercury, and an hoplite standing at her side; *rev.* a youth, on horseback, with two spears, attended by a dog, a warrior with a shield bearing the device of a biga, a herald, and a spearman: figures heightened with purple and white, on red ground—21 in. high

498 A VERY FINE AMPHORA, with a faun in a nebris, supporting the long-bearded Bacchus, a bacchante dancing before them; a bow and quiver are suspended in the vine branches, which form the background; *rev.* the long-bearded Bacchus, seated on a mule, attended by two fauns, one of them bearing an askos on his shoulder: figures heightened with purple and white, on red ground—16 in. high. *A fine Archaic work, from S. Campanari's Collection*

499 A FINE AMPHORA, with two warriors combating, a third kneeling between them, devices on the shield heightened with white; *rev.* nearly similar—17 in. high

500 A BEAUTIFUL RYTHON, in the front a grotesque head, with eagle beak: on the shoulder is a beautiful figure of Paris with a pallium over his shoulder, honeysuckle ornament on each side. *From Prince Canino's Collection*

501 A GRAND CELEBE, with a feast, three male figures on a triclinium and two females, one playing the Lydian double pipes, and the other bearing a crater; a lyre and garlands suspended above; *rev.* three draped figures, on black ground—19 in. high. *Bought at Naples*



502 A cylix, with six athletæ, and one in the centre, in a green case

503 AN EXQUISITE ARYBALLOS, representing Venus and Cupid, attended by female figures, inscribed ΚΑΕΟΠΙΑΤΡΑ· ΕΥΝΟΜΙΑ· ΠΑΙΔΙΑ· ΠΥΘΗΟ· ΕΥΔΑΙΜΟΝΙΑ: of the most exquisite design, the fruits and ornaments raised and coloured, and retaining the remains of gilding. Supposed to have been one of those vessels which were filled with oil from the Morian olives, and presented to the victor at the Panathenaic contest. *From Signor Lusieri's Collection at Athens. Described in Hughes's "Greece," page 202. Purchased from Mr. Sams. Engraved in Stackelburg Gräbur der Hellenen, page 29*

504 A FINE AMPHORA. Minerva, in an ample peplos, without a shield, standing between Bacchus and Hercules; behind her is a bull destined for sacrifice; *rev.* Minerva, with her ægis, helmet, and spear, on her quadriga, driving the four horses, who are trampling upon a falling barbarian, probably Enceladus. This vase seems to have reference to the prediction that the Olympian gods could not conquer the giants unless they were assisted by two demigods. The bull destined for sacrifice furnishes additional ground for supposing that the united worship of Minerva and the two great Theban heroes is also alluded to. *This fine vase is highly interesting, both from the subject and its present state of preservation.—Chev. Bröndsted*

505 A VERY FINE AMPHORA, with Poseidon and Aphrodite standing by the side of each other on a quadriga, the horses of which the female figure is in the act of pulling up. The head of Poseidon, which is the only part visible, is surrounded by the sacred fillet; the hair of the female is collected in a net, and folded under the fillet. "The fact of a female driving is a rare occurrence; still more so for Aphrodite to drive Poseidon: it is therefore probable that the artist should have written on the vase ΑΜΦΙΤΡΙΤΗ instead of ΑΦΡΟΔΙΤΗΣ. In this attitude Amphitrite appeared on the western pediment of the Parthenon, which represented the contest between Pallas

and Poseidon. In the *Argonautica* of Apollonius Rhodius, a very careful author, it is likewise Amphitrite who manages the horses and chariot of Neptune. Before the horses appear the words ΠΥΘΟΚΔΕΣ·ΚΑΑΟΣ, the name of the victor for whom this vase was made, in commemoration of his success, most probably at the Isthmian games; the reverse, which is considerably injured, represents a quadriga, the horses seen full face; in it are two men, one ready armed, the other, the driver, with Thessalian cap and a mastix in his hand.”—*Chev. Bröndsted*—17 in. high

- 505A A SUPERB HYDRIA, of the Corinthian class. The principal picture contains six female figures, each bearing a hydria before a fountain, which flows through a lion's mouth from a rock underneath an architectural gallery supported by Ionic columns. The first has placed her hydria under the stream; the second is approaching the fountain, with the hydria on her head; the third and fourth are retiring from the fountain, whence they have filled their hydriæ; the fifth and sixth are approaching with their empty hydriæ: the name of the fountain is inscribed over it, ΚΑΛΛΙΠΕΚΡΕΝΕ. Over the first woman, ΣΙΑΥΜΙΣ (Σιμυλῖς); behind the second woman is the same name, Σιμυλῖς (probably indicating that they were sisters, or at least of the same family); before the third, ΕΓΕΡΑΤΕ (Επερατε); before the fourth, ΚΥΑΝΕ (Κυανε); behind the fifth, ΕΥΕΝΕ (Ευενε); behind the sixth, ΧΟΡΟΝΙΚΗ (Χορονικη). The first owner's name, *Ιππόκράτες καλός*, appears on the border. “The fountain represented is undoubtedly the celebrated Athenian Kallirhoë, whence it was customary for those who were going to take an important part in any ceremony to draw water to perform their ablutions. There can be little doubt from the fact that Cyane, (who is apparently the handsomest and youngest,) holds a wreath, a common nuptial emblem, in her hand, that this vase was presented to her and Hippocrates on the occasion of their marriage. This view is supported by the statement of Thucydides, who says, speaking of the fountain—καὶ γὺν ἔτι ἀπὸ τοῦ ἀρχαίου πρὸ τε γαμικῶν καὶ εἰς ἄλλα

των ἱερῶν νομίζεται τῷ ὕδατι χρῆσθαι. There is a small picture near the neck, which has no connection with the one below. An armed warrior, with Bæotian shield, is combating with a warrior, who although prostrate is endeavouring to defend himself with his Argive shield; a third is advancing to his rescue: a draped female on either side show, by their animated attitude, the interest they have in the contest. Two heralds, with the sacred fillet round their heads, are in attendance. It is probable that this has reference to the mythos of the Laodacidæ."—*Chev. Bröndsted. Brought to this country by Signor Campanari. Engraved by G. Scharf, in Wordsworth's "Pictorial Greece"*

*End of Fourth Day's Sale.*

*Fifth Day's Sale.*

—o—

On FRIDAY, MAY 2, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

*In this Catalogue is comprised the entire Collection of Pictures,  
with the exception of the three fine works bequeathed to the  
Nation.*

PICTURES.

BEGYN.

14. 3. 6. 506 A landscape, with a female peasant keeping cows, sheep, and goats, near  
a pool of water

*Butler*

DESIDERIO.

9. 507 A view in front of a castle of elaborate architecture, with numerous  
figures witnessing a public execution

*Laogood.*

*Voss*  
A. DE VOS.

9. 19. 6. 508 A gentleman, in an orange dress, seated reading

*Poynder*

REMBRANDT SCHOOL.

33. 12. 509 A man, in a black dress and gorget

*Laurer*

BORGOGNONE.

15. 15. 510 A melée of cavalry, under the walls of a town. *From Lady Holland's  
Collection*

*Campbell*



## BORGOGNONE.

- 511 A battle piece—the companion. *From Lady Holland's Collection*  
 12 - 1. 6. *Campbell.*

## TINTORETTO.

- 512 A Venetian nobleman, in black dress  
 12 - 12. *do*

## VAN DER HOOG.

- 513 A group of flowers, in a glass vessel  
 5. 5. *Ratcliffe*

## MOMPERTS.

- 514 A bay scene, with Roman ruins and a group of figures  
 6 - 6. *Stanger*

## VAN GOYEN.

- 515 A Dutch river scene, with figures in a boat  
 14 - 3. 6. *Hall.*

## STOTHARD.

- 516 A feast, from Boccaccio  
 15 - 15. *Sharpe.*

## STOTHARD.

- 517 The vintage  
 27 - 6. *Morant*

## STOTHARD.

- 518 A fête champêtre, from Boccaccio. *This beautiful composition contains four subjects, engraved in Mr. Rogers's Poems*  
 78 - 15. *Ratcliffe*

## STOTHARD.

- 519 The triumph of Amphitrite, who is standing in a gilt car, drawn by sea horses, and surrounded by tritons. *Most brilliantly coloured*  
 22 - 1. *Rhodes.*

## STOTHARD.

- 520 Sedillo, the old licentiate, at supper, attended by Gil Blas  
 24 - 3. *Jurmer.*

## STOTHARD.

- 521 The rustic courtship : two figures by a stile, cattle in the distance  
 36 - 15. *Ratcliffe*

## STOTHARD.

19. 19. 522 Imelda and Paolo, at the door of the house of the Donati, at Florence.

See Rogers's "Italy"

Agnew

"This had I treasured up in secret for thee;  
This hast thou lost."

## STOTHARD.

53. 13. 523 A set of five small illustrations to the "Arabian Nights," on one canvass, with painted grey borders

So

## STOTHARD.

37. 16. 524 Adam and Eve, seated on a bank in Paradise, two angels looking on

Bateman

## SIR J. REYNOLDS.

57. 15. 525 Portrait of the Marquis of Huntley, in a cuirass—whole-length. A beautiful small copy from Van Dyck

Campbell.

## SIR G. BEAUMONT.

85. 1. 526 Conway Castle: a horseman and other figures on the bridge, introduced by Sir D. Wilkie. *This picture was presented by Sir George to Mr. Rogers, as a memento of the spot on which the Poet and the Painter first met*

Manson

## SIR D. WILKIE.

393. 15. 527 The death of the red deer, with portraits of McIntyre and McGregor, the huntsman and piper of the Duke of Atholl, 1821. *The engraved picture*

Rutley

## J. M. TURNER, R.A.

182. 14. 528 A sea piece, with fishing boats off a wooden pier, a gale coming on. *An early work of this Master. Beautifully true to nature*

Ratcliffe.

## LESLIE, R.A.

225. 15. 529 The two children in the Tower, at prayer, at the bedside in their night-clothes. *This interesting work was painted for Mr. Rogers*

Gambart

## A. JOLLI.

- 530 A Roman bath, under a vaulted colonnade, with rows of Ionic columns; a bay scene in the distance; figures in an arcade on the left: inscribed "Genio Caroli Cozenzali Bonarium Artium Antonio Jolli, D.D.D."—grand upright

22 . 1.

Rhodes

## BRAUWER.

- 531 A landscape, with five peasants on a winding road near a cottage—evening scene. *A very spirited sketch*

11 . 11.

Waters

## P. NEEFS.

- 532 Interior of a Flemish cathedral, with figures. *Very minutely finished*

16 . 5 . 6 .

Smith

## P. NEEFS.

- 533 Interior of a church—the companion

21 . .

Do.

## DOMENICHINO.

- 534 A classical river scene, with Apollo and Daphne—oval

18 . 7 . 6 .

Do

## DOMENICHINO.

- 535 A landscape, with Apollo and Midas—the companion

19 . 19.

Do

## VAN DER NEER.

- 536 A Dutch river scene, with buildings on a bank, and numerous figures.

*Brilliant effect of rising moon*

33 . 12.

Shayer.

## VAN DER NEER.

- 537 A river scene, with the conflagration of a town—the companion

19 . 8 . 6 .

Do

## GUARDI.

- 538 A circular church, and other buildings, with figures

6 . 16 . 6 .

Redfern

## GUARDI.

539 The ruins of the temple of Peace—the companion

Waters

## CRUYL.

540 The Quirinal Palace, at Rome, with figures. *Very highly finished*

Morant

## PORDENONE.

541 A man in a turban, blowing a horn, and a page, with a group of four dogs, in a landscape

Hasburn

## GUIDO SCHOOL.

542 Lucretia. *A small copy from the celebrated Picture*

Graham

## P. SAANREDAN.

543 Interior of a Dutch church, with figures. *Dated 1633*

Chapline

## B. PEETERS.

544 A river scene, with two vessels at anchor, near a square tower on the shore, and figures in a row boat in front

Leitchinson

## S. ROSA.

545 Jason pouring the enchanted potion on the head of the dragon. *From Lord Radstock's Collection*

Campbell.

## NOVARRA.

546 Portrait of a favourite cat. *From the Archbishop of Toronto's Collection, alluded to in the notes to Rogers's Italy—"The Bag of Gold." Page 197*

Waters

## SAANREDAM.

547 Interior of a Flemish church, with figures

Ratcliff

## VENETIAN.

548 A hawk, standing on a gauntlet. *Very elaborately finished—dated 1673*

Campbell



## BASSANO.

- 549 The adoration of the shepherds, who are kneeling before the Infant, surrounded by cattle and sheep

Smith

25 - .

## DOMENICHIINO.

- 550 A romantic landscape, with Tobit following the angel. *A charming specimen. From President West's Collection*

Moraux

28 - 7

## STEENWYCK.

- 551 Interior of a cathedral, with a priest and figures before an altar—candle-light

Waters

16 - 16

## PRUDHON.

- 552 A subject from Roman history: a child rushing into its mother's arms. *A finished study*

van Cuyck.

43 - 1.

## TENIERS.

- 553 A group of five peasants, seated round a table smoking, before a cabaret; a wooden building in the background

White

106 - 1

## LOCATELLI.

- 554 An Italian landscape, with a river falling in a cascade; a palace and an aqueduct in the distance

Stanger

4 - 14 - 6.

## B. VAN ORLEY.

- 555 A knight, in rich dress and armour, (supposed to represent Charles V.,) on a white horse, trampling on a Moorish prince. This picture is supposed to refer to Charles's campaign against Tunis

Beutley

100 - .

## GAROFALO.

- 556 The Riposo: the Virgin and Child seated on a stone plinth, St. John standing before St. Elizabeth and offering flowers, St. Joseph, in a yellow drapery, leaning on a staff; a river and mountains in the background. *A lovely composition, coloured in a beautiful golden tone*

Campbell

102 - 18.

## L. VAN LEYDEN.

32. 11. 557 St. John and St. Mark, writing their gospels; the one in red, and the other in lilac drapery, with their respective emblems. *An elaborate miniature work* Mosaaut

## S. DI FERRARA.

27. 6 558 The Resurrection: Christ standing on the tomb, round which the Roman soldiers are reclining, stupified by the miracle Mason

## PARMEGIANO.

75. 559 The Riposo: the Virgin and St. Joseph seated before an archway, the infant Christ and St. John on a cushion between them; a cow and a horse in the background. *From the Collection of Sir Thomas Lawrence* Wall

## HOLBEIN.

32. 11. 560 Portrait of Cardinal Cæsar Borgia, in a crimson dress and cap; with a blue background. *A highly interesting historical portrait.* Gutten

## GUERCINO.

36. 15 561 A party of cavaliers and ladies on the bank of a river, which some of them are crossing in a ferry-boat; a city seen on the opposite bank. *From the Collections of Mr. Udney and Mr. Raikes.* Stewart

## EVERDINGEN.

22. 1. 562 A romantic view in Norway, with wooden buildings, and a rocky height, crowned with firs Emery

## VAN GOYEN.

11. 11. 563 A Dutch river scene, under the walls of a town, with boats moored near a gateway Campbell

## TENIERS.

43. 1. 564 A cavern scene, with a group of peasants at their devotions before a stone cross; other figures seen on a winding road, with a rocky background. *Painted with great breadth of effect. From Lady Holland's Collection* Do

## F. VANNI.

- 565 The doctors of the Church, kneeling in adoration before the Virgin, who appears in a glory above; infant angels bearing a tiara and mitre in the foreground

Stanger

9. 5

## WATTEAU.

- 566 A masquerade: a group of five figures, in masquerade dress. *From the Earl of Carysfort's Collection*

Bentley

162. 15

## WATTEAU.

- 567 A concert—the companion. *From the Earl of Carysfort's Collection*

180. 15

Manson

## A. DEL SARTO.

- 568 Head of St. John. *Full of beautiful character. From the Mareschalchi Palace, Bologna. Purchased there by Mr. Rogers, in 1821*

63.

Morant

## P. PERUGINO.

- 569 The Saviour, surrounded by St. Peter, St. John, and two other Saints. *Painted on gold ground. Formerly the centrepiece of three compartments, the remainder of which still remains in Italy. This is said to have been one of Perugino's latest works*

38. 17

Coleman

## R. HANNAH.

- 570 Confidence: a post-boy whistling as he knocks at the door

59. 17

A. New

## R. HANNAH.

- 571 Diffidence: a girl ringing the bell. *The much admired engraved pictures, purchased by Mr. Rogers, from the Royal Academy*

58. 16

Do

## SEVERN.

- 572 The Neapolitan Vintage: a female peasant, with a basket of grapes on her head, and a man on a ladder, at the foot of which is a goat. *Coloured with very rich effect*

11. 0. 6.

North

## JARVIS.

- ✓ 81. 18. 573 Portrait of Pope, in a crimson dress, and black cap. *This capital portrait was presented by the Duke of Rutland to Crabbe, and by the sons of Crabbe to Mr. Rogers* *Ratcliffe*

## R. WESTALL.

- ✓ 60. 10. 574 A romantic landscape, with a bridge over a river, and mountainous distance. *Painted in the manner of Titian* *Landogian*

## GAINSBOROUGH.

- ✓ 68. 5. 575 The Cornaro Family. *This admirable copy was made from the engraving, the original picture by Titian not then being accessible to the artist: the colouring is consequently of Gainsborough's choice, and was always highly commended by Mr. Rogers* *Morant*

## PARMEGIANO.

- ✓ 11. 0. 576 The Virgin, seated, embracing the Infant. *Full of dignified character* *Landogian*

## J. DE MABEUSE.

- ✓ 3. 10. 577 Head of a nun. *This small fragment was purchased by Mr. Rogers, at Venice* *Do*

## TITIAN.

- ✓ 40. 578 Samson lying in the lap of Delilah, who is holding a lock of his hair, which an attendant is cutting off. *This fine design is from the Orleans Collection* *Rhodes*

## GEORGIONE.

- ✓ 42. 8. 579 A knight and a lady, in the foreground of a romantic landscape, with a view of Florence in the background. *Coloured with admirable effect. This work is highly commended by Mrs. Jameson and Dr. Waagen* *Morant*



## CLAUDE.

- 580 A grand archway, of rich Roman architecture, with a party of cavaliers and ladies playing cards on a terrace; a Roman villa, with mountainous background on the sea shore—the whole illumined with a brilliant effect of evening sun. *From the Orleans Gallery; engraved in the Liber Veritatis. This was the first picture purchased by Mr. Rogers. From De Calonne's Collection*

Agnew

141. 15.

## SIR J. REYNOLDS.

- 581 The Mob-cap: the principal figure in the celebrated composition of the "Infant Academy." *The celebrated engraved picture*

Ratclyffe

819. . .

## R. WILSON.

- 582 An Italian landscape, with a ruined temple on a rock above a river, a group of three figures and sheep in the foreground; a mountainous distance. *Full of beautiful aerial effect. Of the finest time of the artist, after his return from Italy*

J

136. 10.

## LESLIE, R.A.

- 583 Sancho and the Duchess. *One of the most favourite works of this distinguished artist. Purchased by Mr. Rogers from the Royal Academy—engraved. This was borrowed by the Artist, while painting the picture in the Vernon Gallery*

Lloyd.

1176. . .

## FARRIER.

- 584 Going to School: an idle boy catching a fly on the wall

Ratclyffe

54. 1. 6.

## VAN EYCK.

- 585 The Virgin, in a blue dress, with the Infant in her lap, seated in a Gothic niche, surmounted by elaborate Gothic tracing, in which are represented the seven joys of the Virgin, in relief. *An exquisite miniature work, from the Collection of Mr. Aders. "This small picture is the ne plus-ultra of delicacy and precision of miniature painting in oil."—Waagen.*

Bentley

E 2

267. 15.

## SCHIAVONE.

- 53- 11 586 The birth of St. John: the Infant is being tended by three females in the centre, St. Elizabeth on a couch in the background, and four figures, seated round the table, on the left. *An admirable design*

*Strange*

## A. VEROCCIO.

- 194- 5 587 Portrait of a noble Italian lady, the face seen in profile, in a crimson and white dress, ornamented with pearls, a veil hanging over the back of her head: the arms of the family of Soderini, of Florence, are emblazoned on the background. *Dr. Waagen attributes this interesting portrait to A. Pollajuolo*

*Bronze*

## SIR J. REYNOLDS.

- 241- 10 588 A girl with a bird. *The celebrated engraved work*

*Strange*

## WESTALL, R.A.

- 4- 10 589 A watermill, in a richly wooded landscape. *Effect of evening sun*

*Chaplin*

## HAYDON.

- 68- 5 590 Napoleon standing on the shore of St. Helena. *A small replica from Sir R. Peel's large picture. Painted for Mr. Rogers*

*Peel*

## SIR J. REYNOLDS.

- 364- 10 591 A girl sketching. *This picture, in the Marchioness of Thomond's Collection, formed the companion to "The girl with the kitten," now in the Earl of Normanton's Collection*

*Ratcliffe*

## SIR C. EASTLAKE, P.R.A.

- 399- 399- 592 The sisters. *A most elegant work of the distinguished President of the Royal Academy*

*Greenstreet*

## RUBENS.

- 593 Solitude: a landscape, moonlight—a group of trees on the bank of a river, flowing through a flat country, a horse grazing in the foreground—admirable effect of the stillness of night—the moon emerging from the clouds, and the stars faintly shining. *This most beautiful well-known work is from the Collection of Sir J. Reynolds, and is engraved by Bolswert*

325. 10.

Ward.

## SCHIAVONE.

- 594 The dead body of Christ, deposited in the tomb by St. Joseph of Arimathea, the Magdalen, St. John, and another disciple standing by their side; the mouth of the cave is seen in the background

19. 19.

Campbell.

## CIMA DI CONEGLIANO.

- 595 The Virgin, in a red and blue dress, seated before a green drapery, with the Infant in her arms, who is handing a cross to St. Francis, a female saint on the other side, with landscape background

38. 17.

Anderson

## WATTEAU.

- 596 A lady, in a red dress, seated on a bank, a cavalier playing on a lute at her side. *Most brilliantly coloured. The engraved picture*

147.

Agnew.

## CIMABUE.

- 597 The Virgin enthroned, with the Infant in her lap; St. Francis, St. Bernard, and four female saints standing at her side. *From the Collection of the Right Hon. C. Greville. Coloured on gold ground, arched top*

52.

Colnaghi

## CANALETTI.

- 598 Front of the library of St. Roch, at Venice, with figures

31. 10.

Redfern

## H. HIMMELINCK.

90. 6. 599 Portrait of the artist, in a crimson dress and black cap, being the dress of the Hospital of St. John, at Bruges: this picture is highly interesting, as it is the only known portrait of the artist. The portrait has been engraved at Bruges, and lately copied with the descriptions of the celebrated collections of England, by Percival. *This rare work is dated 1462, and is from Mr. Aders's Collection*

Pearce

## GAROFALO.

21. 600 The Virgin, with the Infant seated on a pedestal before her, with St. Joseph, behind trees and mountains. *Highly finished*

Campbell

## SIR J. REYNOLDS.

2205. 601 The strawberry girl. This celebrated picture was painted in 1775. Respecting it Sir Joshua observed that "no man could ever produce more than about half a dozen really original works, and that," he added, "is one of mine." Sir Thomas Lawrence wrote to Mr. Rogers, "That magnificent display of impudent knowledge that kicks modesty out of doors, and makes you say 'Aye, let her go,' has never been from my recollection or eyes since I saw it"

Mason

## SIR G. BEAUMONT.

6. 6. 602 A view of Patterdale Church. *Painted on one of the Royal Academy dinner cards, and presented to Mr. Rogers by Sir George*

Dr. Skye

## LESLIE, R.A.

326. 603 The first lesson: a lady, in a black dress, teaching reading to a child, in a white dress and red cap, standing by her side. *Painted for Mr. Rogers, from the design by Raffaele, and so well known by the fine engraving of Marc Antonio, which accompanies the picture*

Agnew

## SIR. J. REYNOLDS.

110. 5. 604 A romantic woody landscape, intersected by a stream of water. *A highly poetical work, painted in the manner of Titian*

Pearce



## DOMENICHINO.

- 605 A classical landscape, with a river and mountainous distance; the Judgment of Paris in the foreground. *From B. West's Collection.*  
*Painted in a fine silvery tone*

40. 19.

Beauclerk.

## DOMENICHINO.

- 606 A romantic landscape, intersected by a ravine, opening to a clear distance; in the foreground, at the foot of a tree, is represented Apolló flaying Marsyas, witnessed by a group of three nymphs—the companion. *From B. West's Collection*

39. 18.

Rippe

## REMBRANDT.

- 607 The emancipation of the United Provinces: an allegorical composition of many figures, composed with masterly power, in grisaille. One of the most prominent is a lion chained at the foot of a rock, on which the tree of liberty is growing. *The whole is executed with consummate skill, and the general effect is striking. From the Collections of Sir J. Reynolds and B. West*

63. 1

Newman

## RUBENS.

- 608 The horrors of war: the artist, as Mars, in armour, followed by two of his wives and infant cupids, who endeavour to restrain him from following Bellona, Discord, and the Furies. *This superb and perfect work of the artist, is from the Balbi Palace, at Genoa, and subsequently from Mr. Champenowne's Collection. The larger picture is in the Pitti Palace*

210. 1

Bentley  
for National Gallery

## GUERCINO.

- 609 A mother, in a crimson dress and blue drapery, with a child in her lap; she holds a sparrow on her hand, on which the child is intently gazing, while he holds in his hand a thread attached to the bird. Mr. Rogers observes of it, "An effect of light to be often observed at noon in Italy, when the shutters are shut against the sun." *Full of beautiful feeling, and painted with fine effect of chiaroscuro. From the Borghese Palace. Engraved by Bettelini, and brought by Mr. Ottley to England*

315. 1

Ratcliffe

## L. DI CREDI.

399. 610 The coronation of the Virgin, by the Saviour, in a glory above; St. Nicholas, St. Barbara, St. Catherine, and St. Julian in adoration; on a predilla beneath, is represented Christ rising from the tomb, with St. Francis and St. Anthony represented on the plinth beneath. *This interesting early work is full of expression, and was purchased by Mr. Rogers, at Rome*

Holloway.

## CIMABUE.

- 611 An evangelist writing, holding a book and inkstand in his hand. *Formerly belonging to the Right Hon. C. Greville. From W. Young Ottley's Collection*

King

## G. BASSANO.

50. 8. 612 Dives feasting with his friends; Lazarus, surrounded by dogs, lying at the base of a column in the foreground, an attendant about to drive him away. It is remarkable that the red head-dress of the attendant exactly resembles that of the peasants of Friuli at this day. *From the Collection of President West. "Approaching in glow of colouring to Rembrandt, and one of the best pictures of the Master."*—Waagen

Agnew.

## G. ROMANO.

64. 1. 613 La Vierge au Berceau. *An exquisite small copy from the picture by Raffaello, in the Louvre*

Moorant.

## GIOTTO.

325. 10 614 The Virgin, in a crimson and blue dress, seated on a throne, with the Infant in her lap, under a gold canopy, surrounded by nine angels, four of whom support the canopy. *Dr. Waagen attributes this exquisite work to Benozzo Gozzoli*

Giotto.

## FRA ANGELICO DA FIESOLE.

- 615 The daughter of Herodias dancing before Herod, who is seated with four courtiers at a feast; a soldier entering the apartment with the head of St. John in a charger; the execution seen on the left, outside the banquet room. *Painted in distemper, and varnished.* Mrs. Jameson says "There is much simple elegance and grace in the head and figure of Salome, and much expression in the miniature heads of the old men." *Bought at Rome*

Pearce

36. 15.

## PALMA.

- 616 The Virgin, in a crimson dress and blue drapery, seated, with the Infant in her lap, who is presenting a cross to St. Francis; St. Catharine, in a yellow dress, in adoration beneath

Morant

320. 15

## REMBRANDT.

- 617 A forest scene, with horsemen and a beggar on a road, beneath a bank covered with trees, through the stems of which are seen a flat open distance. *This masterly work, of the highest quality, was the property of President West, and was a favourite study of Sir J. Reynolds*

Ratclyffe

262. 10.

## GUERCINO.

- 618 The dead Christ, lying on a white drapery, watched by two angels, one of whom, in a blue dress, is reclining on a pedestal, weeping. *An exquisite replica, on copper, of the picture in the National Gallery*

162. 15

Stuart

## TITIAN.

- 619 Charles V., of Spain, in a suite of tilting armour, holding a spear, on a horse covered with crimson trappings, in a landscape. *The admirable finished study for the grand picture in the Museum of Madrid. From the Orleans Collection*

204. 15

Bentley

## A. DURER.

- 620 The Grand Falconer: a man in a black dress, with hat and feather, with a falcon on his wrist. *Most elaborately finished*

48. 6

Webb



## BARROCCIO.

- ✓ 621 La Madouma del Gatto. *The very celebrated work, from the Salviati Palace, at Rome. Brought to England by Mr. Day. It was lent to Palmaroni for some months to assist him, when repairing Mr. Carr's picture of the same subject, now in the National Gallery*

*Moreau.*

## N. POUSSIN.

- ✓ 622 The adoration of the shepherds; three of whom are prostrating themselves before the Infant, over whom the Virgin and St. Joseph are leaning at the foot of a column, near which an ass is standing; an elegant female figure is bearing a basket of fruit on her head; the angel appearing to the shepherds seen in the background. *From Lord Radstock's Collection. "This exquisite picture is a proof that N. Poussin could be, when he chose, a poetical and effective colourist."*—Mrs. Jameson

*Beauclerk.*

+ *The three following Pictures were hung over Mr. Rogers's writing table, level with his eye as he sat.*

## L. CARRACCI.

- ✓ 623 The Virgin, in a red and blue drapery, seated, holding a book over the head of the Infant, who is seated before her, holding an ear of barley; St. Francis, St. Peter, St. Paul, and St. Andrew, St. Catherine, and St. Agnes, in adoration before him. *Bought by Mr. Rogers at Bologna, in 1821*

*Ratolyffe*

## CLAUDE.

- ✓ 624 The mill: on the bank of a river, a shepherd seated, playing on the pipe beneath a group of trees, near which goats and cattle are grazing; a mill at the side of a round tower is seen on the right on the steep bank of a river which stretches into an open distance; the whole illumined with magical effect of sunshine. *This exquisite gem was from the Collection of President West, and is engraved, with slight variations, in the Liber Veritatis. Dr. Waagen says, in his de-*

*Baroness Biddell Biddell*



scription of this work, "That few pictures inspire such a sense of the delicious stillness of a summer's evening." Mrs. Jameson describes it as "Delicious for its soft, tranquil, Arcadian character"

# RAFFAELLE.

- 625 Christ in the garden of Gethsemane, kneeling in prayer, an angel descending towards him with a chalice; St. James and St. John seated sleeping near the foot of a tree in front, and St. Peter reclining, with his head on a bank, in the background. *This precious little picture, painted by Raffaelle when he was about two and twenty, was originally a part of the predella to the altar, painted in 1505 for the Nuns of St. Anthony, at Perugia. From the Orleans Gallery and Lord Eldin's Collection. Engraved by Flipart for the Crozat Collection, and also by Gruner*

*Ratcliff*

472 . 10 .

*End of Fifth Day's Sale.*

*Sixth Day's Sale.*

—o—

On SATURDAY, MAY 3, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

PICTURES.

EARLY FLORENTINE.

31- ✓ 626 The dead Christ, supported by the Virgin and St. John  
Anthony

L. VAN LEYDEN.

37- ✓ 627 The birth of St. John; and Christ mocked—a pair  
Waterman

STOTHARD.

✓ 628 A subject from a novel  
3 - 10. Query

BIRD.

4. ✓ 629 The death of Cleopatra  
4. Norton

FUSELI.

3 - 630 Satan summoning his legions  
Fraser

F. COLE.

✓ 631 A romantic American valley, with Indians crossing a bridge over a  
11. - cataract: grand effect of an approaching storm. *A scene from*  
*Cooper's "Prairie." Purchased by Mr. Rogers from the artist*  
Hyde

## HARLOWE.

✓ 632 Portrait of Stothard

14 - .

*Anderson*

## AFTER SIR J. REYNOLDS.

✓ 633 The infant Samuel

4 - 15

*Bushley*

## WESTALL.

✓ 634 Zephyr flying in pursuit of a butterfly. *Figure finely foreshortened*

13 - 13

*Ratcliffe*

## JACKSON.

✓ 635 Portrait of Stothard—in profile

36 - 15

*Rich*

## SULLY.

636 Head of the Queen, in a coronet of brilliants. *Presented to Mr. Rogers by the artist*

23 - 2

*Gitten*

## FUSELI.

✓ 637 A witch, seated, gathering mandrakes

5 - 10

*Kutlinson*

## A. SACCHI.

638 St. Bruno and his disciples, in a landscape ; with a vision of angels in the background

27 - 6

*Swans*

## PINTURRICCHIO.

✓ 639 The procession of the Magi, with other figures, descending a hill on horseback ; the buildings of Bethlehem seen in the background

13 - 2 - 6

*Bromley*

## CAMPO VECCHIO.

✓ 640 A pair of views in Italy. *From Prince Poniatowski's Collection*

15 - .

*Waters*

## REMBRANDT SCHOOL.

2 - 2. ✓  
641 A philosopher, reading

Gritten

## FERRARA SCHOOL.

2 - 10. ✓  
642 Four disciples, in a landscape

Venter

## REMBRANDT.

26 - 5. ✓  
643 Interior, with the Virgin and St. Joseph seated reading, the Infant lying in a cradle before them—small. *Most powerfully painted*

Morton

## GIORGIONE.

2 - . ✓  
644 Buildings, in a landscape—a sketch

Coluaghi

## A. DURER.

14 - 14. ✓  
645 Portrait of a gentleman, in black dress and cap, and white collar—small

Gardener

## STEENWYCK.

17 - 6. 6. ✓  
646 Interior of a Gothic chamber, with a figure seated in the background. *Most delicately finished*

Sharpe

## HOOGEST.

35 - 14. ✓  
647 Interior of Delft Church, of rich architecture; with a group of peasants near the pulpit in the foreground. *Illumined with brilliant effect of sunshine. Dated 1651*

Do

## TIEPOLO.

28 - 17. 6. ✓  
648 The Vision of Pope Leo, when saved from shipwreck: the Deity, with angels bearing a cross, appearing to the Pope, who is kneeling on the sea-shore; a group of figures round him—upright, arched top. *A small finished study for an altar-piece*

Emery



## DIEPENBECK.

- 649 The Virgin, in a blue and red dress, kneeling in adoration over the Infant, who is lying on a cushion; two angels, in adoration, behind

18. 4. 6.

Morton

## F. LAURI.

- 650 Venus supporting the dead body of Adonis, and Cupid weeping at her side, in a woody landscape

9. 10.

Bayley

## A. DURER.

- 651 John and Hubert Van Eyck: the former in a black dress and cap, with gold chain; the latter in a blue dress, edged with fur, and brown fur cap, seated at a table reading a manuscript. *A highly interesting specimen*

43. 1.

Field

## H. HIMMELINCK.

- 652 Portraits of a gentleman, in a black dress, edged with fur; and a lady, in black dress, and white head-dress—a pair—small

22. 10.

Hertz

## TENIERS.

- 653 A corps de garde of monkeys, bringing in a cat as a deserter—torch-light. *From Lady Holland's Collection*

9. .

Baclogun

## BASSANO.

- 654 The Virgin, with the Infant in glory, presenting a rosary to a Venetian lady; a pope and doge kneeling on the other side. *Painted with rich and powerful effect*

30. 9.

Kane

## L. VAN LEYDEN.

- 655 A gentleman, in a black dress, and hat, holding a gold badge, in the centre of which is a skull; a rocky landscape and a seaport in the background

39. .

Webb

## VENETIAN.

13. 2. 6. 2  
656 A romantic mountainous landscape: a peasant with sheep, and a male and female figure in the foreground

Laogood.

## F. MOLA.

37. 14. 6  
657 The Riposo: the Virgin, seated, with the Infant on her lap, before whom two angels are kneeling in adoration; St. Joseph, seated, reading, behind them, and a glory of cherubs above—woody landscape background. *A very elegant design*

Kane

## STOTHARD.

30. 19. 6  
658 The triumph of Charles V.: Victory is holding a wreath before the king, who rides bareheaded, on a white horse. *A very fine specimen, of colour*

Paler.

## STOTHARD.

80. 17. 6  
659 The birth of Narcissus: a group of five nymphs watching the flower. *A most elegant composition*

Moraunt

## STOTHARD.

27. 6. 6  
660 The sailor's return

"Soon through the whitening surge he springs to land,  
And clasps the maid he singled from the world."

Rogers's Poems, p. 174.

Sharpe

## STOTHARD.

27. 6. 6  
661 The tournament. From Chaucer's "Rose and Leaf"

Bale

## STOTHARD.

8. 18. 6  
662 The children in the wood

Rippe

## STOTHARD.

27. 6. 6  
663 The death of Iphigenia. *Most brilliantly coloured*

Waterby

## STOTHARD.

664 Four of the Muses, in a landscape. *Engraved in Alaric Watts's Poems*

26. 5.

Holloway.

## STOTHARD.

665 View from Salisbury Crags, looking over the Frith of Forth

16. 16.

Buckley

## STOTHARD.

666 Don Quixote's installation in the inn yard

32. 11.

Cotnam

## STOTHARD.

667 Don Quixote and Sancho Panza setting out on their adventures

39. 18.

Ad

## STOTHARD.

668 Don Quixote at the ball

23. 2.

Gardiner

## STOTHARD.

669 Sancho Panza seated by the side of the Duchess

34. 13.

Stretton

## G. POUSSIN.

670 A woody landscape, with peasants reposing near a stream. *From the Colonna Palace: bought of Irvine, at Rome*

174. 6.

Rought

## G. POUSSIN.

671 A classical landscape, with buildings, a flock of sheep near a pool of water, and shepherds reposing. *Bought by Mr. Rogers of Mr. Irvine, at Rome, 1822. From the Colonna Palace:—the companion*

158. 11.

F

Do

## MOMPERTS.

- 12 - : 672 An Italian scene, with a ruined Roman bridge across a river; peasants, with a mule, in the foreground. *From the Marchioness of Thomond's Collection*

Walton

## J. DE MABEUSE.

- 21 - ✓ 673 A lady, in a rich dress and crimson cloak, as the Magdalen, holding a silver vase of ointment; a landscape background, and Gothic circular top

Moreau

## WATTEAU.

- 147 - ✓ 674 A party of cavaliers and ladies, seated on a bank, near a statue

Holloway

## DOMENICHINO.

- 42 - 1. 675 A caricature of hawking: a lawyer on a mule, with an owl in his hand, in a landscape. *Mentioned by Waagen: a curious and interesting specimen. From the Borghese Palace*

Vane

## WATTEAU.

- 54 - 15. 676 A lady and gentleman, and a group of four children, in a landscape—small

Webb.

## CRESPI.

- 65 - 14. 677 The school: an aged female is instructing two girls in reading, others are working at a pillow, and reading. *Full of simple and natural character*

Ratcliffe

## LE NAIN.

- 53 - 11. 678 A group of five peasant children: one of them, in a red dress, playing a violin, and another playing on a pipe. *Admirably true to nature*

Vokin



## DOMENICHINO.

- 679 The birdcatchers: nymphs in a landscape, catching various birds, which have been drawn to a decoy beneath a tree; two nymphs dancing on the left, near the bank of a river, and Cupid in a car at the the foot; a rocky height in the background. *From the Borghese Palace*

126.

Garran

## FRA BARTOLOMEO.

- 680 St. Matilda, an angel holding a book; and St. John the Evangelist reading, an eagle at his feet. *A pair of exquisite miniature works*

64. 1.

Colnaghi

## DOMENICHINO.

- 681 The infant Christ, in a loose blue drapery, seated on a bank, his right foot resting on the cross; at his side is a basket, containing the crown of thorns, and other emblems of his passion—beautiful landscape background. *This exquisite cabinet specimen is from the Collections of Dr. Braggs and President West*

152 - 5

Ratcliffe

## CAV D'ARPINO.

- 682 St. James of Spain, in gilt armour, on a white horse, brandishing his sword, a vanquished foe at his feet. *From Sir J. Reynolds's Collection*

16 - 16.

Conyate

## BRONZINO.

- 683 Leonora di Toledo, Duchessa di Fiorenza, <sup>ally</sup>second wife of Cosmo, Grand Duke of Tuscany, in a brown dress richly ornamented with gold, and a pearl necklace. "An admirable work, distinguished from most of the pictures by this master for the transparency and warmth of the flesh tones."—*Waagen*

46 - 4.

## HIMMELINCK.

Morant

- 684 An abbess presenting a nun, who is kneeling in prayer before her; a castle on a height in the background

4  
685  
178 - 10.

F 2 Smith

## HIMMELINCK.

- 684  
 685 A knight, in a black dress and helmet, holding a spear and banner, standing behind a gentleman, who is kneeling in prayer. "These admirable little pictures retain much of his master, Roger Van der Weyden, the elder, and belong therefore to the earlier time of Hemmeling."—*Waagen*. The companion

## A. MANTEGNA.

- 686 St. Michael, in armour, overcoming the evil spirit; and St. Apollonia, in a crimson dress. *A pair of exquisite figures, in niches, brought from a shrine in Padua*

## VENETIAN.

- 687 A Venetian lady about to embark in a boat; three figures near her: a ship in the distance

## F. MOLA.

- 688 Hagar kneeling, with her arms extended towards the infant Ishmael, who is lying down before her: she is looking up to the angel who appears in a cloud above. *From the Earl of Carysfort's Collection*

## SCHEDONE.

- 689 The Riposo. The Virgin seated, nursing the Infant; St. Joseph behind, holding a bunch of cherries, at the foot of a tree—upright

## VELASQUEZ.

- 690 The hidalgo, or country squire, of Spain, in a yellow dress, smoking a pipe. *Full of fine character. From the Orleans Gallery*

## SNYDERS.

- 691 A larder, with a boar's head, peacock, hare, lobster, dead birds, and vegetables, on a table. *An admirable example*

## MIGNARD.

- 692 The Virgin, holding the Infant on a sculptured pedestal, the youthful St. John standing before her. *A beautifully finished copy from Raffaele*

22. 1.

Gutten

## VELASQUEZ.

- 693 Phillip IV., of Spain, in a black dress, hat, and feathers, on a bay charger, in a landscape: he holds a bâton in his hand. *A finished study, full of spirit and character: for the great picture, under which it used to hang in the Retiro*

215. 5

Bentley

## GAINSBOROUGH.

- 694 An open landscape, with peasants in a cart crossing a rapid stream, near a group of trees; a peasant, with a horse, in the foreground. *From the Marchioness of Thomond's Collection. A charming small specimen* (*See Burdett's note Christie's 4 May 1922*)

262. 10.

Ratcliffe

## SIR J. REYNOLDS.

- 695 The sleeping girl. This most powerfully painted work, described by Northcote as one of his richest performances, was exhibited in 1787; when Mr. Northcote, speaking of Opie and himself, said—"We found great difficulty in placing it, being so powerful in its effect, that it seemed to annihilate every picture near it"

157. 10.

Bentley

## R. WILSON.

- 696 An Italian landscape, with a group of three figures near a round tower on the woody bank of a river. *Coloured with beautiful golden effect*

105. .

Bayley

## GAINSBOROUGH.

- 697 A rustic landscape, with a cottage on a bank, near a stream, which cattle and sheep are about to pass, and at which a man is watering his horse. *Brilliant in tone*

126. .

(*Burdett's note Christie's 4 May 1922*)  
Ratcliffe

## PORDENONE.

- 698 The dead Christ at the foot of the cross, supported by the Maries, St. John, and other disciples

Buckley

## GIORGIONE.

- 699 The Riposo: the Virgin, seated, suckling the Infant at the foot of a column—St. Joseph unlading the ass; a palace at the edge of a lake in the distance

Monaut

## G. BASSANO.

- 700 The adoration of the Magi: supposed to contain portraits of the Emperor Charles V. and his brother, the King of the Romans; one of them kneeling and kissing the foot of the Infant, who is in the lap of the Virgin, under a rustic building; others are just alighted from their horses, and are preparing their gifts; they are followed by attendants and camels: the white horse in the centre has a striking and luminous effect. *This grand work is from B. West's Collection*

Ripp

## GAROFALO.

- 701 The Riposo: the Virgin, in a crimson dress and green drapery, seated, holding a book on a stone pedestal; St. Anne, in a white mantle, behind her; St. Joseph raising the Infant with both hands from a cradle, on which he stands; a rocky bay scene, with buildings, in the background. *Full of grand and dignified character*

Bentley

## SIR J. REYNOLDS.

- 702 Prospect from his window on Richmond Hill, looking over the Thames, Marble Hall, and Pope's Villa; a group of cattle and sheep in the foreground—in the manner of Rembrandt. *One of his happiest productions in this style. From the Marchioness of Thomond's Collection*

Do



## BONNINGTON.

- 703 A Turk enjoying the siesta : a long pipe in his lap, and crimson drapery suspended at his side : a broad shadow falls on the upper part of the figure, with fine effect

Agnew

294 . .

## WILSON.

- 704 The ruins of Adrian's villa, with two figures, and open background.  
*The well known engraved picture : of the highest quality*

141 - 15

Bayley

## WILSON.

- 705 The ruins of Mæcenat's villa, with a group of figures—the companion

136 . 10

do

## SIR J. REYNOLDS.

- 706 Cupid and Psyche: she is holding a lamp, and leaning over the youthful god, who is sleeping on a couch ; landscape background. *One of the most important and beautiful of his fancy subjects*

420 . .

Ratcliffe

## BARROCCIO.

- 707 The dead body of Christ, deposited in the tomb by Joseph of Arimathea and two other disciples, the three Maries behind them, and the crosses seen on the hill in the distance—arched top

42 - .

Baleman

## W. VAN DE VELDE.

- 708 A sea piece, with two Dutch galleots under sail in a strong breeze ; two vessels lying at anchor in the distance : a broad gleam of light falls upon the principal object, with grand effect

96 - 12

Manners

## G. BASSANO.

- 709 The good Samaritan, in a crimson dress, raising the wounded Jew, in order to place him on his mule, which stands by ; a silver bottle of wine and two dogs in the foreground ; the Levite seen in the open landscape distance. *This noble study of colouring, full of dignity and feeling, is from the Collection of Sir J. Reynolds, who kept it always hanging in his studio*

## VELASQUEZ.

*Bentley  
for National  
Gallery*

- 710 Don Balthazar, son of Charles IV. of Spain, in a black and white dress, with crimson scarf, on a black charger, in the tennis court at Madrid ; a cavalier, attended by a page, and other figures around ; the royal mews are seen in the background. *This noble work was purchased in Spain, by Mr. Woodburn, for Mr. Rogers, at the recommendation of Sir David Wilkie*

*Mason*

## N. POUSSIN.

- 711 The Campagna of Rome ; a grand composition of broken rocky scenery : a convent in a ravine at the foot of the mountainous background ; a peasant and family resting on a bank beneath a fine group of trees ; a stream of water on the left. *This important work, highly commended by Mrs. Jameson and Waagen, for poetic composition and careful execution, is from the Collection of A. Champernowne, Esq.*

*Ratcliffe*

## WILSON.

- 712 An Italian landscape, with a convent on a rocky height, two figures in conversation in the foreground, and distant view of a river. *From President West's Collection*

*Sharpe.*

## GAINSBOROUGH.

- 713 A landscape, with a group of cattle and peasants on the bank of a river, in which vessels and boats are lying and landing fish. *Painted with wonderful transparency and brilliancy*

*Holway*

## SIR J. REYNOLDS.

714 Puck, or Robin Goodfellow ; Titania and Bottom seen in the back-ground

1029. "Through the forest have I gone,  
But Athenian found I none,  
On whose eyes I might approve  
This flower's force in stirring love."

*Lord Fitzwilliam*

*This is perhaps the most popular work of the great English Master*

## MURILLO.

715 The infant Saviour, holding the sphere, appearing to St. Francis, who kneels before a table, on which is a book. *A very perfect specimen of the great Master : of cabinet size*

241. 10.

*Ratcliffe*

## P. VERONESE.

716 Mary Magdalen anointing the Saviour's feet. He is seated, surrounded by Simon and other figures, under a portico of Corinthian columns. *This noble and important work differs from the great picture at the Dorazza Palace, at Genoa. It is from the Collection of H. Hope, Esq. See Hamilton's "Schola Italica"*

399. -

*DD*

## RUBENS.

717 The waggon landscape: a scene among Flemish meadows, interspersed with groups of trees; a man in a red jacket is driving a waggon down a steep road to a ford. *Coloured with magical effect of evening sun. This very perfect work is from the Collection of the Marquis of Campden*

640. 10.

*Bentley*

## A. SACCHI.

718 Christ bearing his cross, attended by St. Veronica and Roman soldiers. *This finely designed work is from the Orleans Gallery, and from the Collection of H. Hope, Esq.*

85. 1.

*James*

## REMBRANDT.

- 719 Portrait of the artist, in a crimson dress, and brown cloak edged with fur; he wears a jewel suspended from a gold chain, and a black cap. *This noble work, of the very highest quality, is from the Collection of the Earl of Carrysfort*

Neumann

## TINTORETTO.

- 720 The Miracle of St. Mark. *The beautiful finished sketch for the great picture called "Il Miracolo del Servo," in the Museum at Venice. This work is mentioned by Pilkington as having been his property. It was formerly at Carlton House, and was afterwards in the Collections of Tresham, Hoppner, and W. Young Ottley, Esq.*

Radclyffe

## GIOTTO.

- 721 Heads of Peter and John, in adoration before the body of Jesus: a fresco from a chapel in the Church of the Carmelite, or Church of Brancacci in Carmel, at Florence. *This fragment was saved among others when the church was destroyed by fire in 1769, and was brought to England by Mr. Townley; it was afterwards in the Collection of the Right Hon. C. Greville—engraved by Patch from a Drawing made while it formed part of the walls of the Chapel*

Bentley  
International  
Gallery

## MURILLO.

- 722 St. Joseph, in a lilac and orange drapery, embracing the Infant, who stands by his side. *This exquisite cabinet gem is from the Collection of H. Hope, Esq.*

Radclyffe

## TENIERS.

- 723 The enchantress, quitting the infernal regions: she is emerging from a cavern, guarded by Cerberus; numerous grotesque figures around her. *This extraordinary fine work was with difficulty obtained by Sir J. Reynolds from Dr. Chauncey, in exchange for three of Sir Joshua's own productions, and two others by celebrated Masters. It was purchased from the Marchioness of Thomond's Collection*

Seymour



## M. DI FERRARA.

- 724 Christ among the doctors, in the temple, discovered by Mary and Joseph: he is seated on a pedestal, surrounded by the Rabbis, in varied dignified attitudes; a child, an owl, and the artist's favourite emblem, the monkey, in the foreground; the background is an architectural design of the period of the artist. This picture is mentioned by Lanzi, as a replica of a work in the church of St. Francesco in Bologna, and he supposes it to have been painted for a Cardinal Aldobrandi, who was legate at Bologna, in the time of Mazzolino. *It was bought out of the Villa Aldobrandi by Mr. Ottley, from whose Collection it was purchased by Mr. Rogers*

525 . . .

Bentley

## TITIAN.

- 725 La Gloria di Titiano: a finished sketch for the celebrated work, called also the Apotheosis of Charles V., and "Il Paradiso," now in the Musee de San Fernando, but which when painted, owing its origin to a dream of Charles, was designed, as Charles informed Titian, for the Convent de St. Juste, in which he ended his days. This picture was held up before the king on his deathbed.—See "*Sterling's Cloister Life of Charles.*" After the death of Charles V. it was removed, by command of Philip II., to the Escurial. Dr. Waagen, speaking of this sketch, says, "The painting is throughout excellent, and of a rich deep tone in the flesh." *This important work was discovered in a gambling house in Madrid, purchased there by Mr. De Bourke, afterwards Danish Minister to London; brought by Mr. Wallis to London; and afterwards purchased by Mr. Rogers*

283 . 10 .

Vane

## RUBENS.

- 726 The triumph of Julius Cæsar: a grand composition of numerous figures beneath a bank, surmounted by a temple: painted at Mantua, from the fresco by Andrea Mantegna. Rubens himself seems to have set much value on it, as it was among his effects at his death. *This highly important work, from the Balbi Palace, at Genoa, was purchased by Mr. Rogers from Mr. Champenowne's Collection*

1102 . 60 .

Bentley

for National Gallery

## RAFFAELLE.

- 504 - 727 The Madonna embracing the Infant. This charming work, of sweet character, has been transferred from panel to canvas. Dr. Waagen assigns it to an early period of Raffaele's residence at Rome. *It is well known by Flipart's engraving. Since 1721 in the Orleans Gallery, whence it was purchased by Mr. Hibbert, for 500 guineas; it was then in the possession of H. Hope, Esq., and at his sale, in 1816, was purchased by Mr. Rogers* *G. Cotton*

## RUBENS.

- 272 - 728 The battle between Constantine and Maxentius. One of the series of twelve sketches, from the history of Constantine, which were formerly in the Orleans Gallery; designed by Rubens for the tapestry manufacture, at Mortlake. *This noble study formed part of Lord Ranelagh's Collection* *Manson*

## CORREGGIO.

- 252 - 729 The Virgin, in a red and blue dress, seated, looking down in adoration at the Infant, whom she holds in her lap, and who is raising his right hand to her shoulder; St. Joseph, in a lilac and yellow dress, seated at her side; with a landscape background. *This exquisite and very celebrated work, probably of an early period of the great master, is from the Orleans Gallery, and purchased by Mr. Rogers from H. Hope's Collection. It is engraved* *Stuart*

## AN. CARRACCI.

- 420 - 730 The coronation of the Virgin by the Trinity; a group of noble figures seated on the clouds on either side, and smaller figures seen in the centre beneath. *This noble capo d'opera was formerly in the Pamphili Palace, at Rome, and was imported into this country by Mr. Day, about 1800, from whom it was purchased by Mr. Rogers. See Mrs. Jamieson's admirable critique upon this noble work* *Garner*

*End of Sixth Day's Sale.*

*Seventh Day's Sale.*

—o—

On MONDAY, MAY 5, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

OBJECTS OF ART AND VERTU.

- 731 Seven oriental and other fans
- 732 Two blotting books, in velvet covers
- 733 A court sword, with polished steel hilt; a pair of shoe buckles;  
and knee buckles
- 734 A musical box, in tortoiseshell case
- 735 Another, larger, in outer leather case
- 736 FLAXMAN'S REED PEN
- 737 A coral negligé; and a bag, of American Indian beadwork
- 738 A chased gold slide; and two casts, from gems
- 739 Three plaster reliefs—Kemble, by Flaxman, a pair; and Theocritas's cup, by Flaxman
- 740 A pair of lachrymatories, of oriental alabaster, on bronze stands
- 741 A basin, of Venetian schmeltz, on stone
- 742 A red bottle, of Mexican ware; and a small green oriental bottle
- 743 A small vitrified figure of an Egyptian priest
- 744 A small tazza, of alabaster
- 745 A pair of small vases, of coquillan nuts, elaborately carved with  
foliage. *From the Chevalier Franchi's Collection*

- 746 Four heads of cherubs, beautifully carved in boxwood, by Verbruggen
- 747 A black cup and cover, of figtree wood, japanned. *Purchased at Genoa*
- 748 A stone slab, with scarabæus and two priests of Isis, in relief
- 749 A double bottle, of red Mexican ware
- 750 Ariosto's inkstand—a small bronze
- 751 A jardiniere, of Derby porcelain, the semicircular front, painted with flowers; and a small taper stand
- 752 WASHINGTON'S COFFEE CUP, of plain white Sèvres porcelain. *Sent to Mr. Rogers, from America*
- 753 A tazza, of oriental enamel, in flowers, on copper
- 754 A tazza, of glass, gilt and silvered beneath
- 755 A pair of grey bottles, of oriental china. *From Redleaf*
- 756 A pair of small bottles, of green oriental china
- 757 A bell, of ruby glass, mounted with or-moulu, on tray of the same. *Given by the Duchess of Bedford*
- 758 A tazza, of carton pierre, in imitation of giallo; and one in imitation of lapis lazuli
- 759 An ewer, and a pair of goblets, of Bohemian ruby glass, engraved with landscapes and animals
- 760 A handsome goblet, of the same, deep blue, with a boar hunt
- 761 A goblet, of green and white opalised glass; and a small ewer
- 762 A beautiful small basin, of vitro di Trina, pink and white
- 763 A library seal, surmounted by a bust of Dante, in case
- 764 A pair of long print-collector's scissors, ornamented with engraving and gilt—inscribed "C. Hughes to Mr. Rogers, Amitié"
- 765 A silver pocket compass, by Dolland; and an ancient silver sundial
- 766 A powerful magnifying glass, mounted in silver
- 767 The miniature English bijou, with magnifying glass, in a case
- 768 A pocket accordion, in black case
- 769 Model of an egg, in marble, painted with a bee; and a red Japan saucer



- 770 An Italian inkstand, of or-moulu set with corals, with three vases, a bell, and seal, and a stick of coral in an oval tray, with the arms of the Medicis
- 771 A beautiful deep plate, enamelled with flowers in blue, white, and gold tracery : of Moorish work
- 772 A beautiful small model of a lizard, in silver, on ebony plinth
- 773 A small figure of Buddha, in silver
- 774 A large silver medal of John and Cornelius de Witte, 1623; *rev.* "Nunc redeunt Animis," &c.; and a coin of Antoninus, mounted as a ring : of Roman work
- 775 A leaf-shaped flat cup and cover, engraved with foliage
- 776 A small agate cup ; a small oval stand, of agate ; and three spoons, of agate and bloodstone
- 777 A case, with specimens of the rocks of Sinai and Horeb, *with a note from J. Sams* ; and a bottle of water from the Castalian spring
- 778 Two or-moulu miniature frames ; and two ornaments of agate
- 779 A beautiful slab, of Florentine pietra dura, with a vase of flowers ; and a pair, smaller, with pears and cherries
- 780 A pair of carved oak doors of a cabinet, of German work ; and five panels, with busts and foliage
- 781 A marble chimney slab, with five subjects of birds, in coloured marbles. *This once formed part of Mr. Rogers's chimney piece, in the dining room*
- 782 A large specimen of coral
- 783 A Persian lacquered flat round box and cover
- 784 A fine plaque, of Limoges enamel, with Venus in a car drawn by doves, attended by cupids
- 785 A Parisian clock, in or-moulu case, with two boys reading, on oval plinth—the movement in a bookcase
- 786 An ebony cabinet, with fall-down front and rising top, with drawers inside the fronts, with silver plate, engraved with historical subjects : of German work
- 787 SIX CHILDREN, by FIAMINGO, in wax—under glass shade. *From Nollekins's Collection*
- 788 The bijou almanack, by Schloss, with magnifying glass, on a desk of mother-o'-pearl—under glass shade : on the mother-o'-pearl is Mr. Rogers's coat of arms

- 789 A bronze and marble paper weight ; a candlestick, formed of a plaster female figure
- 790 A vase, formed of American deal, with natural leaves. *Sent from America by Mrs. Newton, the wife of the artist*
- 791 A chest, of satinwood, with a cock and hen, in beautiful gold japan, on the lid
- 792 A knife, the handle beautifully carved with a male and female figure, and a dog, in boxwood—the blade engraved and gilt
- 793 A circular flat vessel and cover, of copper gilt, the surface covered with arabesques : it is supported on three couchant lions, of the style commonly called that of Solomon's Temple
- 794 A paper weight, of giallo marble, with a small mosaic of the Arch of Constantine—in a case
- 795 A small oblong snuff-box, of silver gilt, the surface covered with arabesques, on dark blue enamel ground
- 796 A beautiful hexagonal snuff-box, of malachite, lined with silver—in chased gilt setting
- 797 A BEAUTIFUL MINUTE STATUE OF A MAN IN A PHRYGIAN CAP, in agate—the legs broken. *From Bishop Butler's Collection*
- 798 An alabastron, of agate, of rich brown colour
- 799 A pin, with the enamelled badge of the Legion of Honour
- 800 THE PORTLAND VASE : one of the original fifty copies made by Wedgwood
- 801 A NOBLE JAR AND COVER, of fine old japan, with flowers on rich deep blue ground—29 inches
- 802 A PAIR, SIMILAR, the cover surmounted by a figure of Cupid—24 in.
- 803 A clock, by Galle, Paris—on a plinth of malachite, with cornice of ormolu
- 804 A vase, of Swedish porphyry, with a square pedestal of satinwood—4 feet high
- 805 A mahogany pedestal, in the form of a Doric column. *Copied from the Temple at Pæstum*
- 806 A NOBLE CISTEEN, OF OLD JAPAN, enamelled with subjects of Chinese figures, and pencilled with flowers in gold on blue ground—24 in. diameter

- 808 A PAIR OF BEAUTIFUL TAZZI, OF MALACHITE, the handles formed of female winged figures of or-moulu, and plinths, with chased borders of or-moulu—total height  $11\frac{1}{2}$  in., under glass shades
- 809 A beautiful agate cup, mounted on plinth of or-moulu, with two masks
- 810 A PAIR OF BEAUTIFUL SMALL EWERS, OF VENETIAN BLUE GLASS, mounted, with stems, lips, and handles of or-moulu, and bands of or-moulu surmounted with cherubs' heads. *From the Chevalier Franchi's Collection*
- 811 Two small cups, of agate
- 812 A beautiful small cup and cover, of agate, silver mounted, on tripod stand and plinth of or-moulu. *From the Chevalier Franchi's Collection*
- 813 A BEAUTIFUL CUP, COVER, AND STAND, OF ONYX, of rich colour, mounted with rims of silver gilt, set with lasque rubies, a cameo on the handle at each side. *From the Chevalier Franchi's Collection*

### SILVER.

- 814 A BEAUTIFUL VASE, OF SILVER GILT, of classical form, with a libation before an altar, a youth with inverted torch in relief, with twisted handle and frieze of vines above, on fluted cippus of metal gilt. *Purchased at the sale of Messrs. Rundell and Bridge*
- 815 A SQUARE TAZZA, OF SILVER GILT, with doves at the angles, on fluted stem. *Purchased at Rundell and Bridge's*
- 816 ARIOSTO'S INKSTAND: a beautiful copy, in silver gilt, with Latin inscriptions on the tazza; round the rim is inscribed "Samueli Rogers hoc amicitiae Pignus W. W. B. G. 1826"—under glass shade. *Presented by Lord Grenville to Mr. Rogers*
- 817 A BEAUTIFUL TOILETTE VASE AND COVER, of fine silver fillagree, in the form of a flower, on stand, with leaf edges, and on feet, under glass shade



- 818 A pair of pedestals, formed as Doric columns, of satinwood—4 ft. 8 in. high
- 819 A CIRCULAR TABLE, the slab inlaid with numerous specimens of rare marbles, on fluted mahogany plinth—25 in. diameter
- 820 A PAIR OF PIER TABLES, with fine slabs of porphyry, on gilt tigers' legs—the slabs 36½ in. by 14 in.
- 821 A tazza, of rosso-antico, with two handles, on plinth
- 822 ADDISON'S WRITING TABLE, of mahogany, with folding flap and drawer, on tripod stem
- 823 AN ELEGANT MAHOGANY CIRCULAR STAND, on three bronze lions' legs, surmounted by sphynxes, and triangular plinth—18 in. diameter. *Designed from Hope's Book of Furniture*
- 824 The Boar of the Florence Gallery, and the Dog of the Vatican—small beautifully modelled copies, in silver, on black plinths
- 825 A BEAUTIFUL AGATE CUP AND COVER, mounted with silver gilt chased and openwork rims, on tripod stand and enamelled plinth. *From the Chevalier Franchi's Collection*
- 826 A VERY FINE TAZZA AND COVER, OF LIMOGES ENAMEL, with Abraham offering gifts to Melchizedec beneath, boys with arabesques inside, a feast under the cover, masks, arabesques, and gold ornaments, mounted with metal gilt
- 827 A FINE TAZZA, OF LIMOGES ENAMEL, with the passage of the Red Sea, and triumph of David, festoons, masks, and arabesques
- 828 A SALT CELLAR, OF LIMOGES ENAMEL, with classical figures and the date 1549 : a female head on the top
- 829 A VERY FINE AND RARE DYPTIC, of very early Limoges work : on each side is an ivory relief in three compartments ; on the right the Annunciation, the Nativity, and the Baptism of Christ, in leaf borders ; on the left hand is the Pentecost, the Ascension, and Christ meeting Mary and Martha ; on each side are four double figures of saints in silver gilt, of Byzantine character, with their names inscribed in Latin at their sides, and five gems on fillagree grounds, in a panel between the figures ; the Virgin and Child and the Saviour, above and below—the total size of each leaf is 16¾ in. long by 10 in. wide—in a case



## SCULPTURE.

830 A FINE BUST OF TRAJAN. *From Mr. Nollekens's Collection*

## MODERN SCULPTURE.

- 831 A BUST OF HOMER: a beautiful Italian copy from the antique, on half-column of porphyry scagliola. *From Ampthill, a legacy from Lord Holland*
- 832 A PAIR OF FINE CRATER-SHAPED VASES, OF VERDE-ANTIQUÉ —17 in. high
- 833 A FINE COLOSSAL BUST OF ANTINOUS, in the character of Bacchus: a modern Italian work. *Executed for Thomas Hope, Esq.*
- 834 CUPID, BY FLAXMAN, seated, his right arm on his knees, on which his head is resting. *This celebrated original statuette by Flaxman, was executed for Mr. Rogers, as a companion to the "Psyche"*
- 835 PSYCHE, BY FLAXMAN, kneeling on one knee, her right hand concealed in her drapery; her left hand raised to her cheek. *This exquisite statuette was adopted for the monument of Mrs. Tighe, the author of a poem of the name of "Psyche"*
- 836 ROUBILLIAC'S ORIGINAL BUST OF POPE, in terracotta. Respecting this most interesting and beautiful work of art, Flaxman said that, "his father found him one morning at work upon it in his studio, when Pope was sitting to him in his arm chair there."
- 837 FLAXMAN'S MICHAEL ANGELO AND RAFFAELLE: a pair of beautiful plaster statuettes—24 in. high. *Executed by the great sculptor for Sir Thomas Lawrence, and purchased at Sir T. Lawrence's sale by Mr. Rogers. Never executed in marble*

## PLASTER CASTS.

- 838 Two busts of fauns
- 839 A model of a tazza, of Cellini, under glass shade
- 840 A bust of a boy; and a pair of small busts of philosophers

- 841 A portion of Stothard's Plateau
- 842 Bust of Johanna Baillie
- 843 Ditto of Mr. Landseer, Senior
- 844 Ditto of Campbell the poet
- 845 Ditto of Stephen Elliott
- 846 A seated figure of Plaustina, broken; a female caryatid figure;  
and a small female torso
- 847 Seven fragments of reliefs
- 848 Four medallions, with figures in relief
- 849 Paris and Helen, from the celebrated mirror cover; and a medalion  
head of Flaxman
- 850 The Psyche, or Capuan fragment
- 851 A hand, adopted by Canova for the hand of Psyche; a child's  
hand; and a bust of Mozart

### CASTS FROM GEMS.

- 852 A collection of twenty-nine antique casts from gems, in a circular  
carved case, glazed
- 853 A collection of thirty-one ditto, in a mahogany box
- 854 A collection of twenty-three ditto
- 855 Twenty-three casts, from camei
- 856 The twelve Cæsars, cast from camei
- 857 Thirty-six casts, from camei, in a box
- 858 Sixty ditto
- 859 Sixty ditto
- 860 Forty-nine, larger
- 861 Forty, in a case
- 862 Forty ditto
- 863 Forty ditto
- 864 A collection of casts, from Egyptian, Gnostic, and Greek gems,  
and Assyrian cylinders, in a deal case
- 865 Twenty-nine casts, from Greek medallions and gems
- 866 Fifty ditto, in a case
- 867 Two frames, containing forty-two casts from gems

- 868 A small circle of coloured glass ; and a buckle, from the “Royal George.”
- 869 Medallion head of Jupiter ; the medallion of Syracuse ; and two others by Wedgwood
- 870 Casts, by John Landseer, Senior, from four Assyrian cylinders

*End of Seventh Day's Sale.*

## *Eighth Day's Sale.*

—o—

On TUESDAY, MAY 6, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

### DRAWINGS.

4. 10	A. Durer . . .	871	Head of a weeping child—on grey paper, heightened with white. Dated 1521. Very fine <i>Breadalbane</i>
7. .	A. Durer . . .	872	Head of the Duke of Saxony—pen, 1503 <i>Seaman</i>
3. 10.	Janet . . .	873	Head of Louis XI.—black chalk <i>Webb</i>
15/-	M. Schoen . . .	874	St. Margaret—heightened with white, on green paper <i>Robinson</i>
1. .	A. Durer . . .	875	Head of a man, in a hat and feather—black chalk <i>Colnaghi</i>
1. 1.	A. Durer, after . .	876	The Virgin, kneeling before the Infant on the ground—pen and bistre <i>Mayer</i>
20. .	L. van Leyden . .	877	Portrait of the Emperor Maximilian—pen <i>Willems</i>
5. 5.	Rubens . . .	878	A female head—black chalk, heightened with white <i>Willems</i>
5. .	Watteau . . .	879	Portrait of a gentleman, inscribed on the back “Dessein que Watteau a laissè en mourant á moy son ami Payleur Juliet, 1721”—red chalk <i>Breadalbane</i>



- Rembrandt . . . 880 A group of figures at a cottage door—  
10 . . . bistre and red. Coloured with brilliant  
effect *Nieuwenhuys*
- Aldegraver . . . 881 Head of the Elector of Saxony—*chalk*
- A. Durer . . . 882 The Virgin seated, with the Infant, an  
1 . . . angel holding a crown over head—*pen* *Breadalbane*  
*Willesley*
- A. Durer . . . 883 Portrait of Melancthon—*pen* *Ramsden*
- A. Durer . . . 884 Portrait of a man in a cap, 1526—*chalk*
- A. Durer . . . 885 A bishop; and a standard-bearer—*pen* *Breadalbane*  
1 . 10 figures. One dated 1505 *Ramsden*
- A. Durer . . . 886 A martyrdom—*pen, on red paper, 1505* *Breadalbane*
- A. Durer . . . 887 The Emperor Maximilian, with shields of  
15 . 10. arms in the border—*pen* *Nieuwenhuys*
- A. Durer . . . 888 The Reposo—*pen and bistre* *Tiffin*
- A. Durer . . . 889 Head of a man in a hat—*chalk, 1521* *Mayer*
- A. Durer . . . 890 Head of a monk—in colours *Breadalbane*
- A. Durer . . . 891 Head of a man, with moustache and  
1 . beard—*chalk* *Mayer*
- German . . . 892 The Ascension and Coronation of the Virgin  
15 . 10 — in colours *Tiffin*
- B. Cellini . . . 893 Thirteen medallion portraits of the Medici  
14 . 10 Family—in *pen*. From Sir J. Reynolds's Collection *Ramsden*
- Pontormo . . . 894 Portrait of the Duke Alexander de Medici,  
6 . 15 with the engraving by F. C. Lewis *Breadalbane*
- A. del Sarto . . . 895 A man in a cloak—*black chalk* *Do*
- Parmegiano . . . 896 Small studies of figures—*pen and red*  
2 . 2 chalk *Tiffin*
- Raffaelle . . . 897 Female head—*black chalk*. From Sir J. Reynolds's Collection *Breadalbane*
- Raffaelle . . . 898 Figure of Justice—*chalk*; a sketch on the  
5 . reverse *Ramsden*
- C. Cignani . . . 899 Portrait of the artist; and two small studies  
6 . 5 —*black chalk* *Colnaghi*
- Raffaelle . . . 900 A male figure, with writing on the back—  
11 . 10. *pen study* *Breadalbane*

18/-	A. del Sarto . . .	901	A man kneeling— <i>red chalk</i> . <i>Fine</i>	<i>Breadalbane</i>
11/-	Parmegiano . . .	902	Small studies—in <i>bistre</i>	<i>Tiffin</i>
7/-	D. Canuti . . .	903	A design for a ceiling— <i>bistre</i> , &c.	<i>2</i>
8. 5/-	Parmegiano . . .	904	Bacchanals — <i>bistre</i> . From Sir P. Lely's Collection	<i>Weyer</i>
2 -	F. Bartolomeo . . .	905	The Virgin before a lectern— <i>bistre</i>	<i>2</i>
8/-	Titian . . .	906	A female figure— <i>heightened with white</i> . From Sir J. Reynolds's Collection, &c.	<i>Breadalbane</i> <i>Hamilton</i>
2 - 10/-	Parmegiano . . .	907	Small studies of heads—in <i>pen</i>	<i>2</i>
14 -	Pinturricchio . . .	908	Two figures kneeling— <i>bistre</i>	<i>Weyer</i>
4 - 10/-	A. del Sarto . . .	909	A man's portrait— <i>chalk</i> , &c.	<i>4</i>
13/-	Baroccio . . .	910	Head of an apostle—in <i>coloured crayons</i>	<i>Wellesley</i> <i>Stack</i>
1 - 13/-	Bolognese . . .	911	A classical landscape— <i>bistre</i>	<i>Weyer</i>
9/-	G. Vasari . . .	912	St. John writing— <i>bistre</i>	<i>Ramsden</i>
3 - 17/-	Parmegiano . . .	913	Studies—in <i>red chalk</i>	<i>7</i>
20 -	L. DA VINCI . . .	914	The torso of a child— <i>heightened with white, on blue paper</i> . From Sir P. Lely's Collection	<i>nieuwenhuys</i> <i>Bale</i>
1 - 6/-	Iittignano . . .	915	Design for an altar-piece— <i>bistre</i> , &c.	<i>6</i>
23 - 10/-	A. Mantegna . . .	916	Part of the triumphal frieze— <i>bistre</i>	<i>Coluaglin</i>
18 -	Perugino . . .	917	The Holy Family— <i>bistre</i>	<i>nieuwenhuys</i>
1 - 1 -	Arpino . . .	918	Part of a frieze— <i>bistre</i>	<i>Bale</i>
3 - 5/-	Pinturricchio . . .	919	Female figures	<i>nieuwenhuys</i> <i>Weyer</i>
1 - 10/-	G. da Udine . . .	920	Sketch of a ceiling— <i>bistre</i>	<i>5</i> <i>3</i>
2 - 10/-	A. del Sarto . . .	921	The Holy Family, &c.	<i>Ramsden</i>
2 - 15/-	M. Agnolo, after . . .	922	Figures— <i>chalk</i>	<i>Weyer</i>
6 -	VERROCCHIO . . .	923	A female, with a cornucopia, leading a child— <i>washed with red, on white</i> . <i>Fine</i>	<i>Weyer</i> <i>Weyer</i>
127	P. del Vaga . . .	924	An architectural design; and a sketch— <i>bistre</i>	<i>2</i>
1 - 10/-	Ag. Carracci . . .	925	Portrait of Massaro— <i>chalks</i>	<i>Ramsden</i> <i>2</i>
13/-	A. del Sarto . . .	926	A draped figure— <i>bistre</i> . From Sir J. Reynolds's Collection	<i>Wellesley</i> <i>Chaffers</i>

- |   |     |   |                  |
|---|-----|---|------------------|
| A. del Sarto . . .                            | 927 | A female head—in coloured crayons   |                  |
| <sup>15/-</sup> Peruzzi . . .                 | 928 | Architectural sketches—bistre   | Breadalbane      |
| Zocchi . . .                                  | 929 | A view of Rome—Indian ink   | Mayer            |
| <sup>11/-</sup> L. da Vinci . . .             | 930 | A man's head—red chalk  | Coluaghi         |
| <sup>14. 60</sup> A. Carracci . . .           | 931 | A man leaning on a stick—pen  | Mayer            |
| <sup>1</sup> L. Penni . . .                   | 932 | Christ with St. Veronica—pen and bistre   | Cunningham       |
| <sup>3</sup> <sup>10</sup> Perugino . . .     | 933 | A monk kneeling in prayer—bistre, height-<br>ened with white  | Mayer<br>Ramsden |
| Georgione . . .                               | 934 | Head of a man, in a cap   | Breadalbane      |
| <sup>18/-</sup> Picart . . .                  | 935 | Three heads, after Raffaello—chalks   |                  |
| <sup>6</sup> <sup>6</sup> Vasari . . .        | 937 | Venus and Vulcan, with Cupids—pen   | Leffin           |
| Bassano . . .                                 | 938 | Figures kneeling before a horseman—pen<br>and bistre  | Hamilton         |
| <sup>57/-</sup> Canaletti . . .               | 939 | The Piazza of the Rialto, at Venice—pen<br>and Indian ink   | Nieuwenhuys      |
| <sup>10. 10.</sup> P. Pesselli . . .          | 940 | Death of a female saint; and a monk<br>preaching—washed with blue   | Mayer            |
| <sup>2- 7.</sup> G. da S. Sepolcro . . .      | 941 | St. John—Indian ink and white. From<br>Sir J. Reynolds's Collection, &c.  | Ramsden          |
| <sup>1-</sup> P. Tibaldi . . .                | 942 | Fauns. From Sir J. Reynolds's Collection;<br>and an angel—bistre, on blue paper.<br>From Sir P. Lely's Collection | Do               |
| <sup>17/-</sup> A. del Sarto . . .            | 943 | A female seated on a lunette—chalk, on<br>grey paper  | Stock            |
| Bolognese & Guercino                          | 944 | Landscapes—in pen   | Cunningham       |
| <sup>3</sup> <sup>10</sup> Ag. Carracci . . . | 945 | The Virgin—pen, very elegant. From Sir P.<br>Lely's and Sir J. Reynolds's Collections                             | Coluaghi         |
| <sup>9/-</sup> RAFFAELLE . . .                | 946 | Vulcan, Venus, and Cupid—pen and Indian<br>ink, heightened with white. Fine. From<br>C. Rogers's Collection       | Breadalbane      |
| <sup>9. 9.</sup> RAFFAELLE . . .              | 947 | Head of a female in a turban—a fine<br>cartoon, washed with colours   | Leffin           |
| <sup>2. 5.</sup> Raffaello . . .              | 948 | St. John baptising Christ—a slight sketch<br>in chalk. From C. Rogers's Collection                                | Mayer            |
| <sup>31. 10.</sup> Raffaello . . .            | 949 | Head of the Virgin—black chalk  | Evans            |
| <sup>1. 5</sup>                               |     |   |                  |



DRAWINGS—*Framed.*

- 147- RAFFAELLE . . . 950 THE VIRGIN, with the Infant Christ, and St. John before her. *An exquisite design, in red chalk; on the reverse, a male figure—pen and ink* Agnew
- 462- RAFFAELLE . . . 951 THE ENTOMBMENT: the dead body of Christ, carried by the disciples to the tomb; with a study of three draped figures and three angels, on the reverse. *The very celebrated work. From the Crozat Collection* Morse
- 9- RAFFAELLE . . . 952 A MALE FIGURE holding a basket, with a bundle on his head—*black chalk*; with a sketch nearly similar, on the reverse. *From Sir J. Reynolds's Collection*
- 64- 1. RAFFAELLE . . . 953 THE INFANT CHRIST AND ST. JOHN; with the head of St. Elizabeth. *A beautiful design, in chalk, for part of the celebrated Picture in the Louvre. From the Duke of Argyle's Collection* Wellesley
- 53- 11. M. ANGELO . . . 954 A MAN IN A CLOAK, seated, reading—*black chalk*. *A noble design; engraved in Otley's School of Design* Rausden
- 15- TITIAN . . . 955 A CONCERT OF FOUR FIGURES, seated before a carved plinth—*bistre*
- 5- 15- 956 Collection of sixteen beautiful copies, *in water colours*, of the remains of frescoes in Rome—*h.-b.* Cagnaghi
- 14/- 957 Racolta di Pitture Antiche: twelve outlines from Italian pictures Do
- Wellesley

## MINIATURES.

- 958 Henry III. of France—small whole length
- 959 The Conception of the Virgin—illuminated with gold
- 960 Princess Mary, daughter of Henry VIII., after Holbein



- 961 Queen Elizabeth, when young, in a rich jewelled dress
- 962 A Dutch lady, in white collar, dress, and black cap
- 963 A cavalier, in white collar
- 964 One, with portraits of gentlemen on both side
- 965 A man in armour
- 966 A Spanish gentleman ; and an Infanta of Spain—small
- 967 A COLLECTION OF MINIATURES, in one frame ; consisting of Petrarch's Laura, the Lady Elizabeth, by Holbein, 1549—engraved in the Royal Collection ; Juana and Arabella of Arragon, Henry Stewart Lord Darnley, a Doge of Venice, and six others
- 968 MADAME DE MAINTENON
- 969 PETITOT—LOUIS XV.: a beautiful enamel
- 969\*Colonel Batty—A court in the Palazzo Vecchio, at Florence—  
*engraved in Rogers's Italy, page 110*
- Van Loo . . . 970 Cupid—oval
- Gonzales . . . 971 A gentleman, and a lady and child
- Le Duc . . . 972 A German nobleman, in a yellow dress and white collar
- Cuyp . . . 973 The mother of the artist, in a black dress and white collar
- French . . . 974 A group of four ladies, playing cards—  
*painted on ivory*
- French . . . 975 A lady, in a black dress ornamented with pearls, after Yannet
- Flaxman . . . 976 A wax profile likeness of himself, when a boy
- Gonzales . . . 977 A gentleman, in a black dress and white collar
- OLIVER . . . 978 Isaac Casaubon
- LEOTARD . . . 979 Portrait of Marivaux ; author of "Marianne." *From Strawberry Hill*
- PETITOT . . . 980 Madame de Montespan. *A beautiful enamel*

- J. FOUQUET . . . 981 A knight, in gilt armour, attended by men at arms, kneeling and looking up at an apparition of the Deity, surrounded by the Seraphim, while devils are tormenting the damned in an abyss below. *This beautiful miniature is one of a series of forty, executed for Maitre Etienne Chevalier, Treasurer of France under Charles VIII., by Johan Fouquet de Tours, Miniature Painter to Louis XI.*
- MRS. ADERS . . . 982 A Reposo of the Holy Family. *An exquisite miniature copy, from the celebrated picture at Florence*
- SHENTON . . . . 983 Two rustic girls, with a basket and picture. *A beautiful miniature in ivory*

3

### ILLUMINATED MINIATURES—*Unframed.*

- 984 A set of seven small illuminated miniatures—a bishop and six saints
- 985 A series of thirty-eight small illuminated miniatures, on vellum, from the life of Christ, and the Virgin: of early French work
- 986 Two illuminated miniatures, on vellum—one of them a bishop, seated, surrounded by monks kneeling, with texts on scrolls; the other a nun, praying, within a capital letter: of early French work
- 987 A page of illuminated borders, and a capital letter, and three miniatures, inscribed—"Franciscus Beluschen me fecit"
- 988 Two illuminated miniatures, in capital letters—the Fathers of the Church, and an arabesque. *From a missal of the 15th century*
- 989 St. Joseph praying; and a temple, in a landscape—two beautiful illuminated minatures, in capital letters
- 990 A collection of fifty-five beautiful illuminated borders, with birds, flowers, and arabesques, on gold ground—from ancient missals

- 991 A collection of sixty-five capital letters, in black, red, and blue, on vellum—from choral books
- 992 A collection of twenty-four capital letters, beautifully illuminated in brilliant colours and gold
- 993 The Nativity, the Betrayal, and Pentecost: three beautiful illuminated miniatures, on vellum
- 994 SIX BEAUTIFUL ILLUMINATED MINIATURES, subjects from the life of Christ, in capital letters of gold. *The work of Apollonio de Bonfratelli, illuminator to Paul IV.*
- 995 A SET OF FIVE SIMILAR, sacred subjects. *Painted by Bonfratelli, for Paul V.*
- 996 The Nativity; and the death of St. Joseph—beautiful illuminated miniatures
- 997 Three French illuminated miniatures
- 998 A pope, kneeling before an altar; and a priest, sprinkling holy water—illuminated miniatures
- 999 The Assumption of the Virgin; and St. Basil—two larger illuminated miniatures
- 1000 A SET OF EIGHT BEAUTIFUL ILLUMINATED MINIATURES, from the life of the Virgin, with arabesque borders, on eight vellum leaves—from a missal
- 1001 A COLLECTION OF BEAUTIFUL MINIATURES, OF VENETIAN DUCALES: the first, of Pietro Lando, appointing Antonio di Mulla to the government of Brescia; the second, of Louis Moccenigo; the third, of Marino Grimani; the fourth, of Pietri Lauredano; and three, without inscriptions—in old velvet binding
- 1002 A COLLECTION OF TWELVE BEAUTIFUL ILLUMINATED BORDERS, of the finest period of the Italian art. *From W. Y. Ottley's Collection*
- 1003 ST. MARK presenting a book to Giovaune Battista Vittine, Consigliero di Venetia, who is kneeling and taking the oath of office: a beautiful Venetian miniature, with gold border, on vellum. *From W. Y. Ottley's Collection*



- 1004 A BEAUTIFUL FRONTISPIECE, with arabesques, with angels supporting a miniature portrait of Urban VIII., in a cartouche, with rich borders, in which are introduced the bees of the Barbarini family : inscribed, "Ant. Maria Antonotius Auxinw F. Anno Domini MD.C.L." *From W. Y. Ottley's Collection*
- 1005 THE CRUCIFIXION: a magnificent miniature by A. BONFRATELLI, the border ornamented with arabesques and medallions. *This fine work is from the Vendramini Collection*
- 1005\* A set of four small miniatures of St. John and saints
- 1006 A COLLECTION OF NINETY-TWO EXQUISITE ARABESQUE ILLUMINATED BORDERS, some of them with miniatures, executed for the Cardinal Antonio de Pallavicini (by whom it is supposed the book to which they appertained was presented to the Papal Chapel)—of the most brilliant colours and gold, on vellum, termed by Dr. Waagen ; "Among the most magnificent and the richest monuments of this period." *From W. Y. Ottley's Collection*
- 1007 AN EXQUISITE MINIATURE, BY A. BONFRATELLI, of Christ bearing his cross, buildings in the background, on vellum : executed for Pope Pius IV., about 1560. *This exquisite work is from the Vendramini Collection*
- 1008 THE NATIVITY : AN EXQUISITE MINIATURE, BY BONFRATELLI, with rich border of arabesques and medallions, on gold ground, with inscription and date, 1564
- 1009 THE DEAD CHRIST, with the disciples at the foot of the cross : a magnificent miniature, by BONFRATELLI, with border of arabesques and figures of saints, on gold ground
- 1010 THE CRUCIFIXION—the companion miniature, with the Maries and St. John : this fine subject is enclosed in the original border, with compartments of inscriptions and sacred subjects, some executed in gold, and others in white, on a black ground



## MISSALS.

- 1011 *Horæ Beatæ Mariæ Virginis*, with ten large and eight small border illuminated miniatures and arabesque borders, on vellum—bound in red velvet
- 1012 A BEAUTIFUL MISSAL, with thirteen large miniature paintings from the life of the Virgin, and legendary subjects; and fourteen small border miniatures, representing the signs of the zodiac and the twelve months of the year, with numerous arabesque borders, of early French work—small 4to., in black velvet binding
- 1013 *Horæ Beatæ Mariæ Virginis*, painted on vellum, by Hardouyn; Paris, 1514, with coloured miniatures and arabesque borders—old red calf, with the signature of Horne Tooke
- 1014 A DIPLOMA, signed by Ludovico Maria, Duke of Milan, dated January 28, 1494; in a magnificent arabesque border, the armorial bearings, and two highly finished portraits of Ludovico and Beatrice d'Este. *This beautiful specimen of Italian decorative art is from W. Young Ottley's Collection.* Mentioned by Waagen as being probably executed by Girolamo, the greatest miniature painter of Milan
- 1015 OFFICIUM BEATÆ MARIÆ VIRGINIS: a beautifully illuminated work, of an early period, executed at Paris, with thirteen exquisite miniatures, the borders and capitals throughout being richly and tastefully illuminated and gilt, in old French binding, with cypher C. *Mr. Rogers considered it probable that this beautiful volume was the work of Oderigi, the friend of Dante. This volume is said to have belonged to Charles II.*
- 1016 Ducale di Giovanni Mauro, being the diploma given to Mauro, constituting him Governor of Padua, with a beautiful miniature painting by Titian, with St. Mark presenting Mauro to the Virgin and Child—in old Russia binding

## PICTURES.

5-5	1017	The Aldobrandini Marriage; and the companion—copies of the celebrated frescoes	Clifford
8-18-6	School of Correggio 1018	The martyrdom of a Christian before a Roman emperor	Browley
1-15	P. Candido . . . 1019	Perseus delivering Andromeda—a copy from one of the Herculaneum frescoes	Good
1-5	Antique, after the . 1020	Hercules and Flora; and a satyr teaching a youth the use of the pipes	Crump.
5-15	Antique, after the . 1021	A set of eight Pompeian frescoes	Salvagni
1-1	Hodges . . . 1022	A mountainous landscape, with cattle	White
4-15	{ Begyn . . . 1023	A small cattle piece	
	{ J. Hall . . . 1024	Head of Puck, after Sir J. Reynolds—a sketch	Richardson
3-1	Venetian School . 1025	Horsemen, and a senator—a sketch	Browley
1-5	{ Van Loo . . . 1026	A lady, in a blue dress	White
4-1	{ Venetian School . 1027	A lady—oval	Damer
5-1	S. Rosa, School of 1028	The mote and the beam	
	Modern . . . 1028a	Sir Thomas More's house, at Canterbury—a sketch	Ratcliff

*End of Eighth Day's Sale.*

*Ninth Day's Sale.*

—o—

On WEDNESDAY, MAY 7, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

DRAWINGS, BY STOTHARD.

18/-	1029	Chinese trades: a set of four—in water colours	Tiffin
13/-	1030	Four ditto	Do
1. 1.	1031	Four ditto	Do
10/-	1032	Four ditte	Do
10/-	1033	Three ditto; and two of Chinese boats	Do

INDIAN INK.

3/-	1034	Beverley Minster, 1817	White
5/-	1035	Chaucer's Canterbury Pilgrimage—title page to vol. 14	Do
18/-	1036	Don Quixote	Do
12/-	1037	A design for a Monument to Captains Moss and Riou— <i>bistre</i>	Quetz
3. 3	1038	Milton and the Muses— <i>bistre</i>	Tiffin
1. 10	1039	Design for the Monument to Fox— <i>bistre</i>	Robinson
14/-	1040	Frontispiece to the British Poets	Tiffin
2. 18.	1041	Apollo and the Muses: design for Buckingham Palace— <i>engraved in Mrs. Bray's Life of Stothard</i>	Rippi
3. 14	1042	Marriage of Henry VI.: four designs for Buckingham Palace— <i>engraved in Mrs. Bray's Life</i>	Evans

1. 1.	1043 Lincoln Cathedral—the Chapter House	Googood	
3. 5.	1044 Arming the Knight	Tiffin	
3. 7.	1045 The Hayfield	Sharpe	
9. .	1046 The Pocket Atlas for the year 1822-24, and duplicate title —mostly illustrations to Rogers's Poems	White	
1. 6.	1047 Design for a Monument to Nelson	Chaffers	
2. 7.	1048 Coll Alto Illustration to Rogers, and a title page	Dr. Key	
2. 2.	1049 A frieze for Buckingham Palace	Watensby	
1. 11.	1050 Illustrations to Fairy Tales	Gleadoway	
1. 6.	1051 Cupids gathering roses	Sharpe	
15. 7.	1052 Don Quixote wounded	Googood	
4. 5.	1053 Gil Blas and the Beggar	Chaffers.	
10. .	1054 Cornelia and her Children	Tiffin	
	1055 Nymphs gathering grapes. <i>A beautiful border for a silver —bistre</i>	Stock	
14. 1.	1056 Design for the Monument of a Knight	Tiffin	
1. 13.	1057 The Citizen of the World—engraved	Hausted	2
7. 5.	1058 The Deserted Village, &c.	Tiffin	
3. 5.	1059 Hector and Andromache	Do	
4. 10.	1060 Vicar of Wakefield	Crisp	3
1. 18.	1061 Small figures .	Do	3
2. 2.	1062 Female figures	Tiffin	
4. 7.	1063 Angels flying; and Death of the Virgin	Sharpe	2
1. 18.	1064 Figures in a state barge, &c.	Tiffin	
9. .	1065 CANTERBURY PILGRIMAGE—a minute outline, in pen	White	2
6. 5.	1066 Parnell's Hermit	Tiffin	
6. 5.	1067 Canterbury Pilgrims setting out	Do	
2. 15.	1068 Statue of Lorenzo de Medici, after M. Agnolo— <i>bistre</i>	Stock	
13. 1.	1069 Chinese figures; and a fan handle	Sharpe	2
2. 10.	1070 Illustrations to Fables	Chaffers	
6. 2. 6.	1071 RUSTIC FEAST: illustration to Thomson's "Seasons"	Crisp	
	1072 Illustrations to a play + 1085	Googood	2
2. 12. 6.	1073 Poets receiving wreaths from Fame	Hausted	
1. 1.	1074 Illustration to a novel	Tiffin	
10. 10.	1075 A border for a plateau. <i>Very fine—bistre</i>		
5. 15.	1076 Pocket Almanac—illustrations to Sir C. Grandison, &c.		12



- 2-12 1077 Don Quixote Mrs Rogers  
 14/ 1078 Illustrations to Burns's Poems Loogood<sup>2</sup>  
 3- 1079 Design for a candelabrum—*bistre* Chaffers  
 11/ 1080 A mother and child Seafie  
 10/ 1081 Plenty—circle Martin  
 9-15 1082 Designs for borders of a salver—a pair Halsted  
 3- 1083 Three small figures Martin  
 3- 1084 The Bower Sharpe  
 13- 1085 Illustrations to Kenilworth: from the Pocket Almanac—Crisp  
 small 7.1042 25  
 3- 5 1086 The Golden Age Waterbury  
 6- 5 1087 Illustrations to Froissart's Chronicles: executed for Hafod Chaffers<sup>4</sup>  
 2- 6 1088 The Shepherds Rippe  
 2- 2 1089 The Shepherds, before a sundial Loogood  
 1- 16 1090 The Minstrel Sharpe  
 4- 4 1091 Illustrations to Burns's Poems—*pen outlines* Brett  
 3- 7 1092 Death of Sir J. Moore—*design for a frieze, bistre* Shaw  
 3-10 1093 Designs for sculpture, at the Indian House—*bistre* Crisp<sup>10</sup>  
 1- 14 1094 Seed-time: from "Thomson's Seasons" Waterbury  
 6/ 1095 Pegasus Stock  
 1-10 1096 Small figures: from the "Pleasures of Memory" Colvaghni  
 14/ 1097 The Golden Age Andrius  
 12/ 1098 A lady, seated on a sofa Martin  
 2- 1099 A poet writing, &c. Sharpe<sup>2</sup>  
 1100 A frieze, with cupids and arabesques, for Buckingham Palace  
 —*bistre*  
 4- 15 1101 A frieze, with cupids and nymphs, for Buckingham Palace Halsted  
 —*bistre*  
 4- 4 1102 The Poets: a frieze for Buckingham Palace—*engraved in* Brett  
*Mrs. Bray's Life*  
 7- 1103 Illustrations to English History, a set of twelve: from the White  
 Pocket Almanac  
 5- 5 1104 Illustrations to Burns's Poems Sharpe<sup>3</sup>  
 1- 4 1105 Don Quixote Loogood  
 1106 A set of six illustrations to Rogers's Poems: from the Pocket  
 Almanac Holloway

- 13/ 1107 A philosopher reading *crisp*  
 1- 2 1108 Want; and a boy playing the guitar—*illustration to Rogers*  
 14/ 1109 Juliet on the shore—*illustration to Rogers* *Googood*  
*do*

## IN WATER COLOURS.

- 4- 7. 1110 The Shipwreck *Seastedt*  
 2- 8 1111 Small figures of Apostles *Scarp* 5  
 1112 Penseroso, and Allegro; and Vignettes *with 1125* 3  
 25- 10 1113 Hunt the Slipper—*engraved in Rogers's Poems* *do*  
 7- 1114 The Dream. *Very fine—engraved* *Colnaghi*  
 22- 11 1115 PHILLIP DE COMINES reading his Memoirs before the Court.  
*A very fine work* *Liffin*  
 14- 14 1116 From the "Faerie Queene"—*engraved* *do*  
 17- 6 1117 The Marriage—*engraved* *Seesowan*  
 6- 6 1118 The Balcony—*engraved* *Liffin*  
 4- 1119 Making the Will *Wellsley*  
 9- 9 1120 Amy Robsart and Janet *white*  
 2- 1121 The Crucifixion—*engraved* *Colnaghi*  
 5- 1122 Hylas and Cupids *Dr Key*  
 23- 2 1123 A School—*oval* *do*  
 21- 10 1124 A Mother and Child. *An early work* *Googood*  
 13- 10 1125 The Pocket Atlas—a set of 12 illustrations to Rogers's  
*Poems & 1112* *crisp*  
 6- 5 1126 The Poet's Dream *Liffin*  
 10- 10 1127 The Lovers—a pair of drawings *white*  
 10/ 1128 The Virgin and Child, and a wreath of flowers *Googood*  
 3- 1129 Telemachus *white*  
 1- 7 1130 Cogia Hassan; from the "Arabian Nights" *Liffin*  
 13- 1131 The Nurse *white*  
 7- 1132 Want: from the "Pleasures of Memory" *Dr Key* 2  
 1- 19 1133 The Guardian Angel *Wellsley*  
 7- 17 1134 ORPHEUS. *Very fine* *white*  
 2- 10 1135 The Last Judgment *do*  
 1- 7 1136 The Statues: from the "Arabian Nights" *do*  
 15- 15 1137 From the "Faerie Queene" *Palham*  
 4- 1138 The Gros Horloge, at Rouen *Googood*

3. 6 1139 Douglas  
 4. 15 1140 THE NATIVITY. *A beautiful design*  
 4. 4 1141 THE DANCE  
 1. 7 1142 The Gnat  
 3. 12 1143 Pleasures of Memory  
 22. 11. 6 1144 Four ladies seated, reading. *Very elegant*

*white*  
*do*  
*money*  
*white*  
*2*  
*Holloway*  
*Liffin*

## DRAWINGS, BY STOTHARD.

*Illustrations to Rogers's Poems, Edition of 1851.*

4. 15 1145 The Swing. "Pleasures of Memory," page 10 *Campbell*  
 3. 5 1146 Cupid swimming, resting on two swans. "Columbus," end  
 of Canto I. *Holloway*  
 1. 15 1147 Lunette, with cupids and arabesques. Head of "Pleasures  
 of Memory," Part II. *do*  
 4. 11 1148 Children in a Swing. End of note on Part I. "Pleasures  
 of Memory" *do*  
 2. 15 1149 A Youth playing the guitar. Frontispiece to "Jacqueline" *Campbell*  
 3. 10 1150 Cupids gathering fruit. Analysis of "Pleasures of Memory" *Holloway*  
 3. 5 1151 Lunette of cupids and arabesques. "Columbus," Canto  
 XI.—*bistre* *Colnaghi*  
 2. 8 1152 A fountain. End of the "Epistle to a Friend"—*Indian ink* *Rogers*  
 1153 The Interior, with a family reading. The concluding illus-  
 31. 10. tration to "Human Life," page 222—*coloured* *Campbell*  
 1. 15 1154 Frieze of knights. Headpiece to Canto VI., "Columbus,"  
 page 110 *Loogood*  
 5. 15 1155 A lady walking. Notes on Part II., "Pleasures of  
 Memory"—*Indian ink* *Holloway*  
 5. 1156 A lady and gentleman on a sofa. "Human Life"—  
*water colours* *Rogers*  
 4. 4 1157 A lunette of cupids and arabesques. Headpiece to the  
 "Pleasures of Memory" *Holloway*  
 2. 5 1158 Cupid as Mercury; and two other tailpieces to "Columbus"  
 4. 1159 The Fountain—*Indian ink* *Loogood*  
 8. 1160 Cupids with a mask. Headpiece to the prologue to be  
 spoken by Mrs. Siddons—*coloured* *Holloway*  
*Sharpe*



- 3 . 10. 1161 Cupids in a boat. "Columbus," the argument to Canto I. *White*
- 1 - 11. 6 1162 Two boys. End of note to "Epistle to a Friend;" and  
three other small studies, mounted on one sheet *Marten*
- 2 . . 1163 Cupids, with spear and shield. End of note to "Columbus"  
—*Indian ink* *Walesby*
- 4 . . 1164 The four Judges on the Judgment Seat. "Human Life" *Coluaghi*
- 1 . 10. 1165 A Philosopher seated, two children before him—*water colours*.  
End of "Jacqueline" *Swaites*
- 4 - 10 1166 Lady Jane Grey reading—*Indian ink*. "Human Life" *Rogers*
- 16 . : 1167 Marriage procession of cupids. "To a Friend on his  
Marriage"—*water colours* *Sharpe*
- 5 - . 1168 A duplicate—*Indian ink* *Walesby*
- 1 . . 1169 Interview between Sir T. More and his daughter Margaret.  
Notes to "Human Life"—*pencil outline* *Brebu*
- 6 - 10. 1170 A fête champêtre—*water colours*. Before "The Analysis to  
Pleasures of Memory," Part II. *Googood*
- 1 . 18. 1171 An Italian song—*Indian ink* *Rogers*
- 1 - 10. 1172 The Harper *Campbell*
- 3 - 10. 1173 Children at the fountain. From "The Epistle to a Friend" *Googood*
- 1 - 10. 1174 Two Boys *Googood*
- 4 . 5. 1175 St. Cecilia. Headpiece to "To a voice that had been lost" *Dr. Key*
- 16/- 1176 Children at a fountain. From "The Epistle to a Friend"  
*Indian ink* *White*  
*Money*
- 1 - . 1177 Crossing the Bridge *Kellaway*

## DRAWINGS, BY STOTHARD.

*Engraved in Rogers's Italy, edition of 1852.*

- 4 . 4. 1178 Foscari—*Indian ink* *Campbell*
- 2 - 10. 1179 Italian boy, playing the guitar—Bergamo—*Indian ink* *Dr. Key*
- 3 - . 1180 The Tournament. End of the "Foscari"—*Indian ink* *Coluaghi*
- 1 - 3. 1181 A Gothic cross—the Pilgrim *Money*
- 6 . 10. 1182 A priest officiating before an altar. Headpiece to "The  
Nun"—*bistre* *Googood*
- 10 - 15 1183 Woman and children on the sea shore—Amalfi—*Indian ink* *Liffin*



- 5- 5- 1184 A fête Champêtre, the campagna of Florence—*water colours* Bridge  
 4- 4- 1185 A fête champêtre, the end of Naples—*Indian ink* Dr Key  
 8- 8- 1168 The death of Raffaele—*bistre* Dieke  
 3- 3- 1187 Another design for the same subject, the figures considerably varied do  
 5- 5- 1188 The Pilgrim. Tailpiece to "The Pilgrim" Bridge  
 7- 15- 1189 The Interview. Headpiece to "The Interview"—*in water colours* Walisby  
 3- 13- 1190 Gorasse—*Indian ink* Rogers  
 3- 7- 1191 Italian peasants, before a shrine of the Virgin: designed for "Italy," but not engraved—*bistre* Walisby  
 2- 15- 1192 The Gondola—*Indian ink* Bolnaghi  
 4- 10- 1192a Piping Shepherds: "Pleasures of Memory" Holloway  
 4- 4- 1192b The Vintage—*bistre*; "Jacqueline" do  
 4- 1192c "On a Tear"—*Indian ink* weite  
 1- 6- 1192d A gothic gateway—page 164 Dr Key  


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 2- 12- 1192e Giovanni and Gazzia di Medici, by Gazzoni, after Giulio Vasari.  
 —in chalk, with a note from Mr. Lewis Bolnaghi

*The following beautiful Pictures, in oils, by Stothard, were inserted in the Cabinet in the Drawing-Room:*

- 94- 10- 1192f A FETE CHAMPETRE, in the Park of Hafod Ratclyffe  
 84- 1192g THE PRINCESS: from the Arabian Nights—the companion do  
 108- 3- 1192h THE CANTERBURY PILGRIMS do  
 107- 2- 1192i SHAKSPEARE'S PRINCIPAL CHARACTERS—the companion do  
 28- 7- 1192k Three ladies gathering flowers, in a landscape—narrow upright do  
 29- 8- 1193l Three ladies reading, in a landscape—the companion do

*End of Ninth Day's Sale.*

## Tenth Day's Sale.

—o—

On THURSDAY, MAY 8, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

### DRAWINGS.

- |        |                         |  |                        |
|--------|-------------------------|--|------------------------|
| 2/6.   | 1193                    | Chinese drawings of birds and landscapes—in colours                    | <i>Mayor</i><br>8      |
|        |                         | Modern . . . . 1194 Slight sketches of landscapes                      | 6                      |
| 12/-   | 1195                    | An Italian lake scene—in water colours                                 | <i>Cartier</i><br>2    |
| 10/-   | C. Pyne . . . . 1196    | Petrarch's house at Arqua, with a<br>note from R. Chambers             | <i>Loogood</i>         |
|        |                         | 1197 Views of Digentia and Vaucluse—a pair—in bistre                   |                        |
| 7/-    | 1198                    | Outlines from gems, head of Minerva—pen, &c.                           | <i>Buckley</i><br>8    |
| 3/-    | 1199                    | Mr. Rogers's Chusan vase—outline, made for the Dilettanti<br>Society   | <i>Forman</i>          |
| 0. 1.  | French . . . . 1200     | A scene from the Asinariae of "Plautus"<br>—in Indian ink              | <i>Loogood</i>         |
|        | R. Westall . . . . 1201 | Interior, with a sportsman and an old<br>woman—in water colours        |                        |
| 13/-   | R. Westall . . . . 1202 | An apotheosis—in water colours   | <i>Waters</i>          |
| 13/-   | Lady Quin . . . . 1203  | A landscape, and shells, on vellum—in<br>colours                       | <i>Quin</i>            |
| 2. 13  | Turner, R.A. . . . 1204 | The quarter-deck of the "Victory."<br>Dr. Monro's Collection           | <i>From<br/>Tiffin</i> |
| 1. 13. | 1205                    | Elevations of East Horsley Place, the seat of Lord Lovelace<br>—in pen | 9                      |
|        | 4<br>1206               |  | <i>Ball</i>            |

- Mrs. Brown . . . <sup>1205</sup> 1206 *See p 104* Autumn leaves from Massachusetts, with  
 note from Mrs. Brown
- T. Uwins, R.A. . . 1207 Views of Raffaelle's villa, and Urbino—in  
*bistre*; with an autograph dedication by  
 the artist to Sir Thomas Lawrence; and  
 two drawings of Raffaelle's monument
- 1208 An Indian drawing of the Divan—*colours and gold*
- 2 1209 A collection of eleven beautiful Chinese drawings of figures,  
 2 - elaborately coloured—*on rice paper*
- 1210 A collection of ten exquisite paintings, in colours, of subjects and  
 12 - 12 arabesques from the great temple at Delhi—*bound in yellow*  
*morocco, gilt leaves*
- R. Westall . . . 1211 A peasant, with a donkey—*bistre*
- 2 Fuseli . . . . 1212 A sketch, &c.
- 6 1213 General Wolfe's house; and Raffaelle's villa—in *bistre*
- 1214 A set of six Indian paintings, with figures and landscapes
- 1 Miss Clarke . . . 1215 A lady drawing, &c.
- 11 Miss Batty . . . 1216 The gardens of the Tuilleries—*water*  
 2 - colours
- Marchioness of . . 1217 Pages bearing a wedding casket. *A volnagli*  
 Waterford *beautiful design, in water colours*
- 3 1218 The Virgin and Child—in *pen*. *Very spirited*  
 15/-
- Sir D. Wilkie . . . 1219 A family on the Danube
- 3 1220 Dunrobin, by moonlight, by the Duchess Countess of Sutherland  
 6/-—*in water colours*
- Sir T. Lawrence . . 1221 Head of a girl, drawn by Sir Thomas at  
 5 - 15 - 6 an early age
- Prout . . . . . 1222 Monument of Petrarch; and Petrarch's  
 16 - 16 house—*bistre, shaded with blue*
- Angiolini . . . . 1223 View of Raffaelle's villa
- 57/- J. Cartwright . . . 1224 Parnassus: taken from Delphi, with letter  
 57/- on the back to Mr. Rogers
- Sir G. Beaumont . . 1225 Fort L'Ecluse, with the autograph of Sir  
 13/- G. Beaumont on the back, presenting  
 the drawing to Mr. Rogers
- Walesby*  
*Liffin*  
*Rippe*  
*major*  
*Joogood*  
*Sharpe*  
*Volnagli*  
*Very*  
*Horton*  
*Liffin*  
*Suckley*  
*Walesby*  
*Agnew*  
*Forman*  
*Money*  
*Joogood*

1. 2.	Gilpin . . . .	1226	A pair of compositions—in <i>Indian ink</i>	<i>Loogood</i>
11/	Gilpin . . . .	1227	A pair of ditto	<i>Sharp</i>
2. 15	Hogarth . . . .	1228	Portrait of a gentleman—in <i>crayons</i> — small	<i>Forman</i>
12/	Bartolozzi . . . .	1229	A female head—in <i>crayons</i>	<i>Emerson</i>
10. 15	Gandolfi . . . .	1230	Portrait of Raffaele. <i>An admirable copy</i> for the engraving	<i>Payne</i>
10. 10	Gandolfi . . . .	1231	Laocoon, Apollo, and Adonis. <i>Highly</i> finished drawings, in <i>red chalk</i>	<i>White</i>
5. 15	Westall . . . .	1232	Arcadian shepherds surprised by warriors —in <i>water colours</i>	<i>Payne</i>
10. 15	Harding . . . .	1233	Sir Thomas More, after Holbein—in <i>bistre</i>	<i>Do</i>
2. 15	Fuseli . . . .	1234	Prometheus Vincetus. <i>A very grand design</i> —pen and <i>Indian ink</i>	<i>Moore</i>
1. 1.	Wilson, R. { . . .	1235	Cader Idris—in <i>black and white chalks</i>	
	Wilson, R. { . . .	1236	Tivoli—sunset—in <i>coloured crayons</i>	<i>Rippe</i>
19/	Wilson, R. . . .	1237	The Campana and St. Peter's; and the Tiber—in <i>coloured crayons</i>	<i>Do</i>
2. 12. 6.	Wilson, R. . . .	1238	The Temple of Peace— <i>Indian ink</i> , height- ened with <i>white</i> . <i>Very fine, with the</i> engraving	<i>Evans.</i>
1. 2.	Gainsborough . . .	1239	Two small studies of trees—in <i>black</i> lead	<i>Rippe</i>
4. 4.	Gainsborough . . .	1240	A landscape, with trees— <i>black chalk and</i> <i>white, on blue paper</i> . <i>Fine</i>	<i>Coluaghi</i>
5. :	Gainsborough . . .	1241	A woody landscape, with a cow drinking— <i>black chalk and white, on blue paper</i> — the companion	<i>Do</i>
13. 13.	Constable, R.A. . .	1242	Stoke Church— <i>water colours</i>	<i>Voking</i>
6/	Lady Morley . . .	1243	The Nurse—from “Romeo and Juliet” — <i>water colours</i>	<i>Money</i>
1. .	Brown . . . .	1244	Studies of heads— <i>pencil</i>	<i>White</i>
9/	Brown . . . .	1245	A criminal, confessing before execution— <i>black lead</i>	<i>Henderso</i>
1. 1.	Brown . . . .	1246	Studies of heads— <i>black lead</i>	<i>Barker</i>
16/	Brown . . . .	1247	Roman figures— <i>Indian ink</i>	<i>Buckley</i>



Brown . . . . .	1248	Roman ladies— <i>Indian ink</i>	<i>Forman</i>
Tresham . . . . .	1249	Minerva in a quadriga, after Flaxman— <i>Indian ink</i>	<i>Emerson</i>
Gainsborough . . . . .	1250	A peasant girl, seated; and a landscape— a pair of early studies— <i>black lead</i>	<i>White</i>
Pistrucci . . . . .	1251	Antinonus reporting to Achilles the death of Patroclus. <i>From Mr. Rogers's Greek Vase</i>	<i>Walesby</i>
Pistrucci . . . . .	1252	Battle between the Greeks and Trojans— <i>three pen outlines. From a cylix in Mr. Rogers's Collection</i>	<i>Forman</i>
Hon. Mrs. Norton . . . . .	1253	Three figures of children—in <i>water colours</i>	<i>Buckley</i>
J. M. H. . . . .	1254	Sir T. More's house, at Canterbury; and Dryden's birthplace	<i>Chaffers</i>
Hunt . . . . .	1255	Interior of a village church—in <i>water colours. From Dr. Monro's Collection</i>	<i>Palser</i>
TURNER, R.A. . . . .	1255a	STONEHENGE : the celebrated work, engraved in the England and Wales	<i>Wallis</i>

## THE CELEBRATED ENGRAVED DRAWINGS, BY FLAXMAN.

9 .	1256	The Supplicants of Æschylus	<i>Glope</i>
5 .	1257	Apollo : from Homer	<i>do</i>
12 .	1258	Jupiter and the Supplicants of Æschylus	<i>do</i>
9 .	1259	The Seven Chiefs against Thebes	<i>do</i>
6 .	1260	Minerva and Penelope : from the Odyssey	<i>do</i>
6 .	1261	Agamemnon and a herald : from Homer	<i>do</i>
11 .	1262	Clytemnestra	<i>do</i>
9 .	1263	Hebe before the Gods : from the Iliad	<i>do</i>
13 .	1264	The Horses of the Sun	<i>do</i>
13 .	1265	Minerva and Juno, in a quadriga : from the Iliad	<i>do</i>
14 .	1266	Dante. <i>Dated 1792</i>	<i>Bale</i>
11 .	1267	Clytemnestra	<i>Glope</i>
13 .	1268	Dante. "The Inferno," Canto XII.	<i>do</i>

- 4-5 1269 Design for a classical monument—*Indian ink* *Chaffers.*  
 4-10 1270 Two studies from nature. *Dated 1792* *Dilke*  
 19-19 1271 Illustrations to Human Life: seven beautiful studies in pen and  
 bistre; with a letter to Mr. Rogers. *Dated 1823* *Buckley*  
 3-5 1272 Two sketches from nature; and two, by Fuseli, from M. Agnolo *Do*
- 
- 21-10-6 1274 A COLLECTION OF THE FRESCOES AND CEILING OF THE  
 SISTINE CHAPEL, after M. Agnolo, by G. Vasari, thirty-seven,  
 in a book-box—*russia*. *From Sir P. Lely's and Sir J. Rey-*  
*nolds's Collections* *Hinnell*  
 12-12 1275 SIR J. REYNOLDS'S SKETCH-BOOK, with numerous studies of  
 figures and landscapes, and MS. notes relating to his tour in  
 Italy—in *parchment* *Colnaghi*  
 10-10 1276 ANOTHER SKETCH-BOOK, of Sir J. Reynolds's studies of figures,  
 in chalk and pen, some of them slightly washed *Do*  
 6-16-6 1277 ANOTHER SKETCH-BOOK, of Sir J. Reynolds's, with slight studies  
 —in *black lead* *Do*  
 3- 1278 Gilpin's landscapes: a collection of twenty-seven landscapes, in  
 Indian ink; with MS. note—*morocco* *Seaman*  
 21- 1279 A BEAUTIFUL COLLECTION OF DRAWINGS OF FLOWERS, in  
 water-colours, on vellum, exquisitely finished by a German  
 artist of the seventeenth century—*morocco, gilt leaves*. *From*  
*the celebrated Sagrado Collection, at Venice, sold in 1775,*  
*and afterwards from Mr. Ottley's Collection* *Colnaghi*  
 1-13 1280 A large scrap-book, with thick paper leaves; and two, smaller,  
 with blue paper *Do*  
 2-8 1281 A *russia* scrap-book, with leaves, lettered "Prints" *Anderdon*  
 2-6 1282 Two thick scrap-books—*russia*, lettered "Scuola Romana" *Do*  
 17-1283 Two scrap-books—*half-bound* *North*  
 11-1284 Four portfolios *Loogood*  
 14-1285 Four small portfolios, with flaps, lettered "Stothard" *Payne*  
 13-1286 Four ditto *Do*  
 1-5 1287 One larger, lettered "Flaxman;" and two others *Do*  
 6-1288 A parcel of catalogues of celebrated collections *Dilke*  
 28-4 1289 Gilpin's sketch-book: a collection of thirty landscapes, in  
 Indian ink; and numerous MS. notes by him *Colnaghi*

- 1290 A collection of thirty-five landscapes, in Indian ink; and numerous MS. notes
2. 12. 6. 1291 A portfolio, of red morocco, with friezes of Egyptian ornaments round the borders *Calzaglia*
1. 15 1292 A letter-case, in blue morocco, embroidered with gold by the Duchess of York, and given by Her Highness to Mr. Rogers *Laogood*  
1845
1. 1293 Fox Talbot's sun pictures in Scotland *Chaffers*
- 1294 { Nine views in Paris and Malta
- 18 1295 { Four, from sculptures *Laogood*
2. 5 1296 { Portrait of Dana, author of "Two Years before the Mast" *Jacobs*
- 1297 { A circular pen case, of black and gold japan, with birds and flowers
2. 18 1298 A collection of American seaweeds, brought over and presented by Captain Morgan, of the "Southampton" *Laogood*

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### ENGRAVINGS.

- 1300 Raffaello's Cupid and Psyche—*vellum*. Sir J. Reynolds's copy, with his autograph
- 1301 Cumberland's inventions
- 1302 Museum Romanum Causei, 2 vols.—*plates, unbound Rome 1746*
- 1303 Four blotting-books—in *morocco*
- 1304 Horatii, Satira V., Illustrated with Roman views. Presented to Mr. Rogers, by Elizabeth Duchess of Devonshire Rome 1816
- 1305 The Duchess Countess of Sutherland's views on the coast of Sutherland—*coloured*
- 1306 Westmacott's Psyche
- 1307 Goldicutt's Antiquities of Sicily, three parts
- 1308 Ruskin's Examples of the Architecture of Venice—*Indian paper*.  
3 parts 1851
- 1309 Cockerell's Tympanum of St. George's Hall, Liverpool
- 1310 Gruner's fresco decorations and stuccoes, in the churches and palaces in Italy—*plates, partly coloured* 1844
- 1311 Mosaici della Cupola Ghigiana, after Raffaello, by Gruner—*Indian proofs*
- 1312 Raffaello's Cartoons, by Dorigny

- 1313 Jackson's works of Titian and P. Veronese *Venet* 1745  
 1314 Porta di San Giovanni, by Gregori—*h.-b.* *Fiorenz* 1774  
 1315 Campo Santo di Pisa—*plates, russ., gilt leaves* *Fiorenz* 1812  
 1316 Florentine school : engraved by Lasiniere from the frescoes at Florence—*h.-b. russ.*  
 1317 Hamilton Schola Italica—*h.-b.* *Romæ* 1773  
 1318 Alford's (Lady M.)—Illustrations to the Journey of Life ; and Recollections of Rome, by the Ladies Compton  
 1319 Panofka—Manners and Customs of the Greeks—*coloured plates* 1849  
 1320 M. Agnolo's Prophets in the Sistine Chapel, with numerous sketches, *in chalk*, by W. Young Ottley. *From Mr. Locke's Collection*  
 1321 Lithographs, from two vases in Mr. Rogers's Collection—the death of Alcmena, and Hector and Andromache 4

### PHOTOGRAPHS.

- 1322 Portrait of Mr. Dana, sent by him to Mr. Rogers  
 1323 A portrait, after Richmond  
 1324 The children of Mrs. Synot 3  
 1325 Mrs. Shute, and two of her four children  
 1326 The Duchess of Argyll, after Swinburne  
 1327 Wordsworth, after Carrick  
 1328 A lady and child  
 1329 A lady and child ; and a boy in a cap  
 1330 The Palais de Justice, at Paris  
 1331 A museum, at Paris  
 1332 The Church of St. Mark, at Venice  
 1333 The west front of Notre Dame, at Paris  
 1334 The Pantheon, at Paris  
 1335 A small view of the same  
 1336 Arc de l'Etoile  
 1337 Portrait of Lord Brougham ; and of a Russian lady  
 1338 A daguerreotype portrait of Mr. Rogers, after Lawrence—in red morocco case



- 1339 Another copy
- 1340 Another copy
- 1341 A view of Mr. Rogers's house, from the Green Park
- 1342 A magnifying glass, in mother-o'-pearl case, silver mounted

*End of Tenth Day's Sale.*

*Eleventh Day's Sale.*

—o—

On FRIDAY, MAY 9, 1856,

AT ONE O'CLOCK PRECISELY.

—o—

ENGRAVINGS.

1343 French caricatures— <i>lithographs</i>	18
1344 H.B. caricatures, with a key	17
1345 Gilray's and other caricatures	39
1346 Views of a college, after Marlowe	33
1347 English river scene, after Wilson, by Woolley	6
1348 Architectural designs, &c.— <i>lithographs</i>	14
1349 Naworth Castle, &c.— <i>lithographs</i>	9
1350 Modern portraits— <i>lithographs</i>	8
1351 Modern views— <i>lithographs</i>	12
1352 Plans of the Palace of Westminster	
1353 Views in Greece, by Schulback	8
1354 Daniel's Taj Mahal	2
1355 Hogarth painting	
1356 Strolling players— <i>proof</i>	
1357 William III., after Wyck	
1358 The Distressed Poet	
1359 Landscape, after Claude, by Vivares	
1360 Houbraken's heads—14, framed	
1361 Portraits of Mr. Rogers, &c.	13
1362 The Rialto, after Turner, by Pye— <i>proof</i> , &c.	24

1363 Fac-similes of Egyptian and Syrian inscriptions, by Dr. Lee, —privately printed	9
1364 Small book plates from the <i>Spectator</i> and <i>Guardian</i>	130
1365 Watson's <i>Outlines to Rogers's Human Life</i>	8
1366 Stothard's <i>Illustrations to Robinson Crusoe, &amp;c.</i>	75
1367 Modern lithographs	
1368 From antique gems, &c.	12
1369 Book plates, after Stothard— <i>proofs, &amp;c.</i>	21
1370 Fac-simile of Milton's agreement with the publisher for <i>Paradise Lost</i> ; and Mr. Rogers's <i>Dilletanti Cards</i>	
1371 After Stanfield, &c.	8
1372 Destruction of the Houses of Parliament; the Wreck; vignette, after Turner, &c.	4
1373 Etchings, by Louisa Townley	6
1374 Genezano, by Lady M. Alford	3
1375 Etchings, by Lady E. Monk and Miss Wedderburn	5
1376 Lithographic views and subjects, by English artists	17
1377 Cumberland's <i>Inventions</i>	
1378 Pediment of St. George's Hall, Liverpool— <i>lithograph</i>	
1379 After Jackson and Newton	13
1380 Christ 'blessing little Children, after Stothard, by Worth- ington	2
1381 Landscapes, after Claude and Gainsborough	8
1382 Cicero at his villa; and Meleager, by Woollett	
1383 A Jew, after Rembrandt, by Pether; and the Infant Jupiter, after Sir J. Reynolds— <i>mezzotint proofs</i>	

### PORTRAITS.

1384 Dr. S. Clarke, by Holloway— <i>proof, &amp;c.</i>	10
1385 Portrait of Mr. Rogers, and the antique bust in his collection	3
1386 The Remington family, by Halfpenny— <i>private plate, &amp;c.</i>	7
1387 Lord Byron, after Westall, by Phillips, &c.	5
1388 Right Hon. T. Grenville, Dr. Price, Kippis, &c.— <i>proofs, &amp;c.</i>	5
1389 Portraits of Mr. Rogers	8
1390 The Duke of Bedford, after Harding, by Deau— <i>proof, &amp;c.</i>	4

1391 Sir J. Mackintosh, and other lithograph portraits	
1392 H. Mackenzie, after Geddes, &c.— <i>proofs</i>	4
1393 Patrick Bryden, after Geddes, &c.	11
1394 J. Jekyll, after Lawrence, by Jaye, &c.	16
1395 Portraits, in outline, by Humphrey	18
1396 Marquis of Aylesbury, Lamartine, &c.— <i>lithographs</i>	5
1397 Napoleon at St. Helena, after Haydon, &c.	5
1398 Dr. Hunter, by Sharpe; Dr. Price; and Lord Tenterden	
1399 Lord Grenville, Sir S. Romilly, Rogers, &c.	4
1400 Cardinal Gonsalvi, after Lawrence; and Napoleon, after Haydon	3
1401 Lord Durham, Lord Grenville, and Mr. Gladstone— <i>proofs</i>	3
1402 T. Erskine, Malthus, and Washington— <i>proofs</i>	4
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